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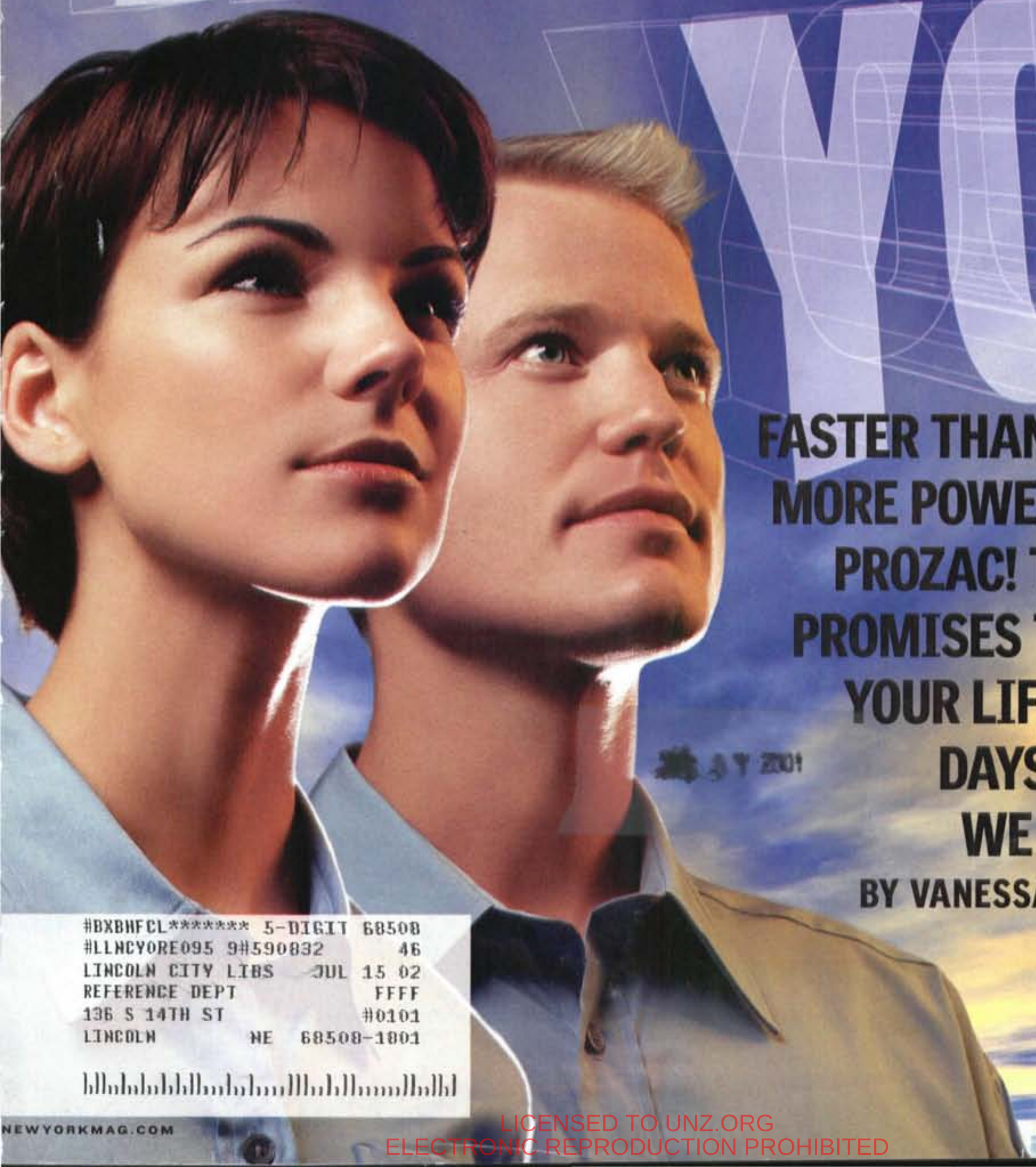

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BY VANESSA GRIGORIADIS

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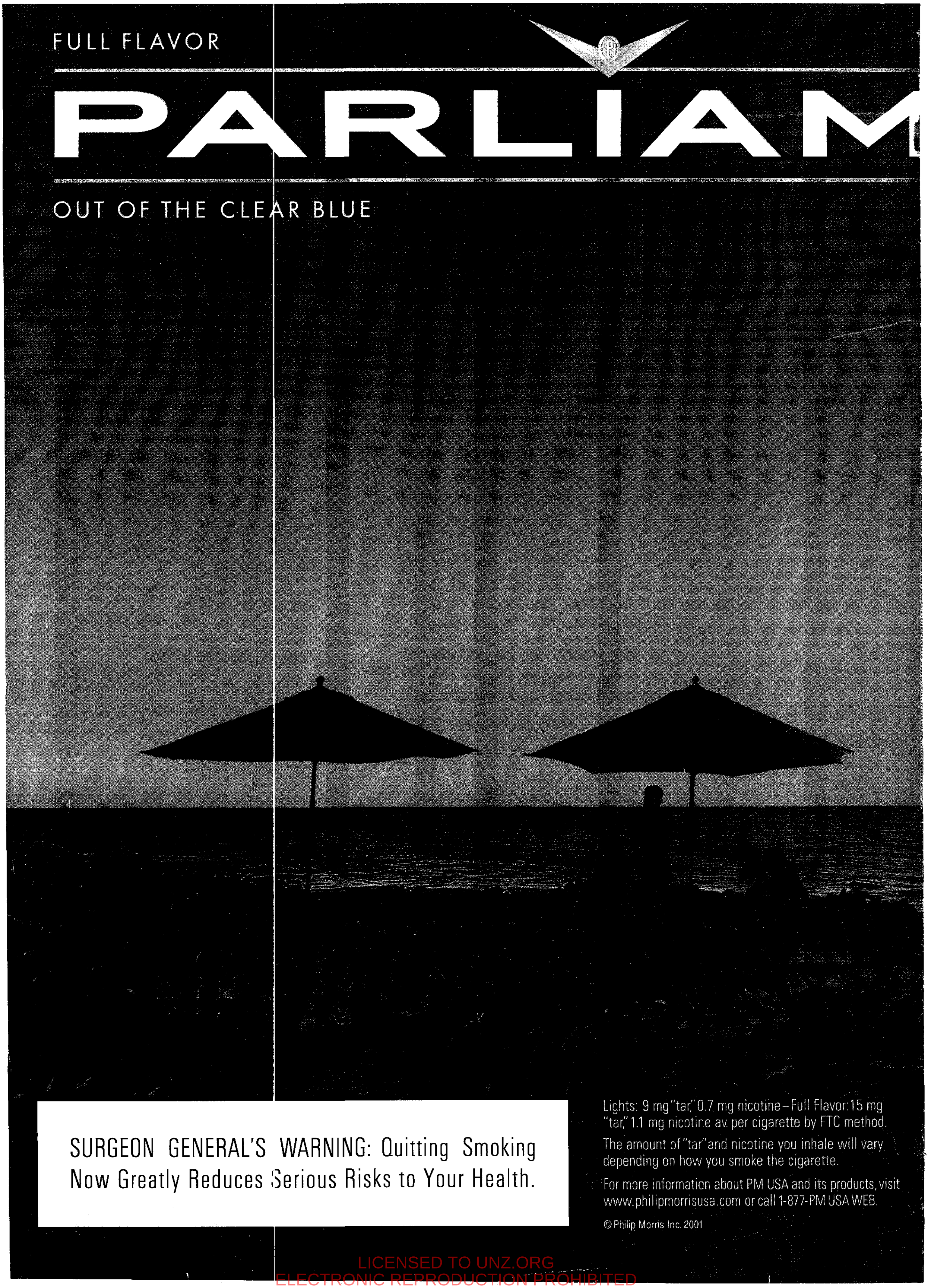

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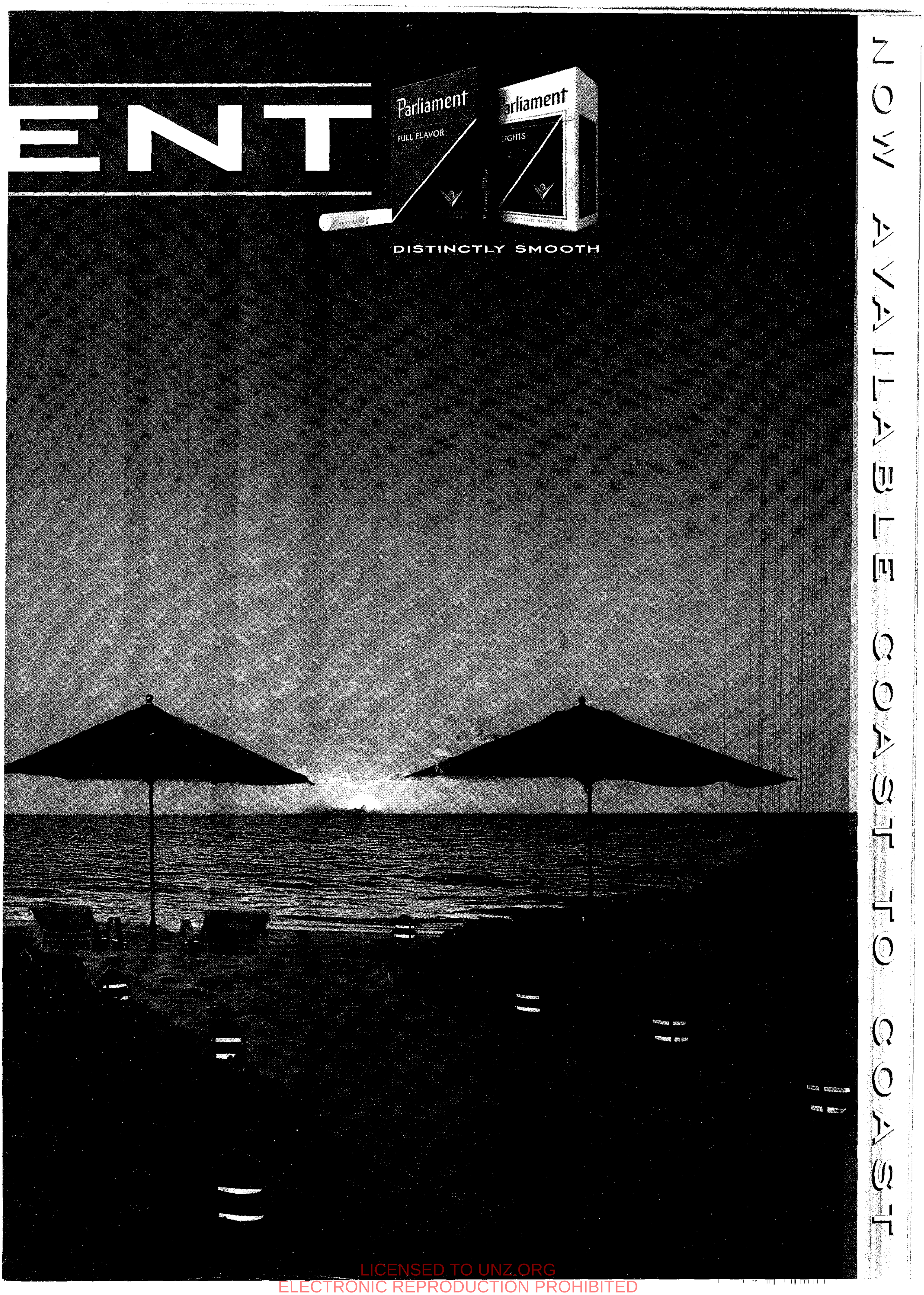
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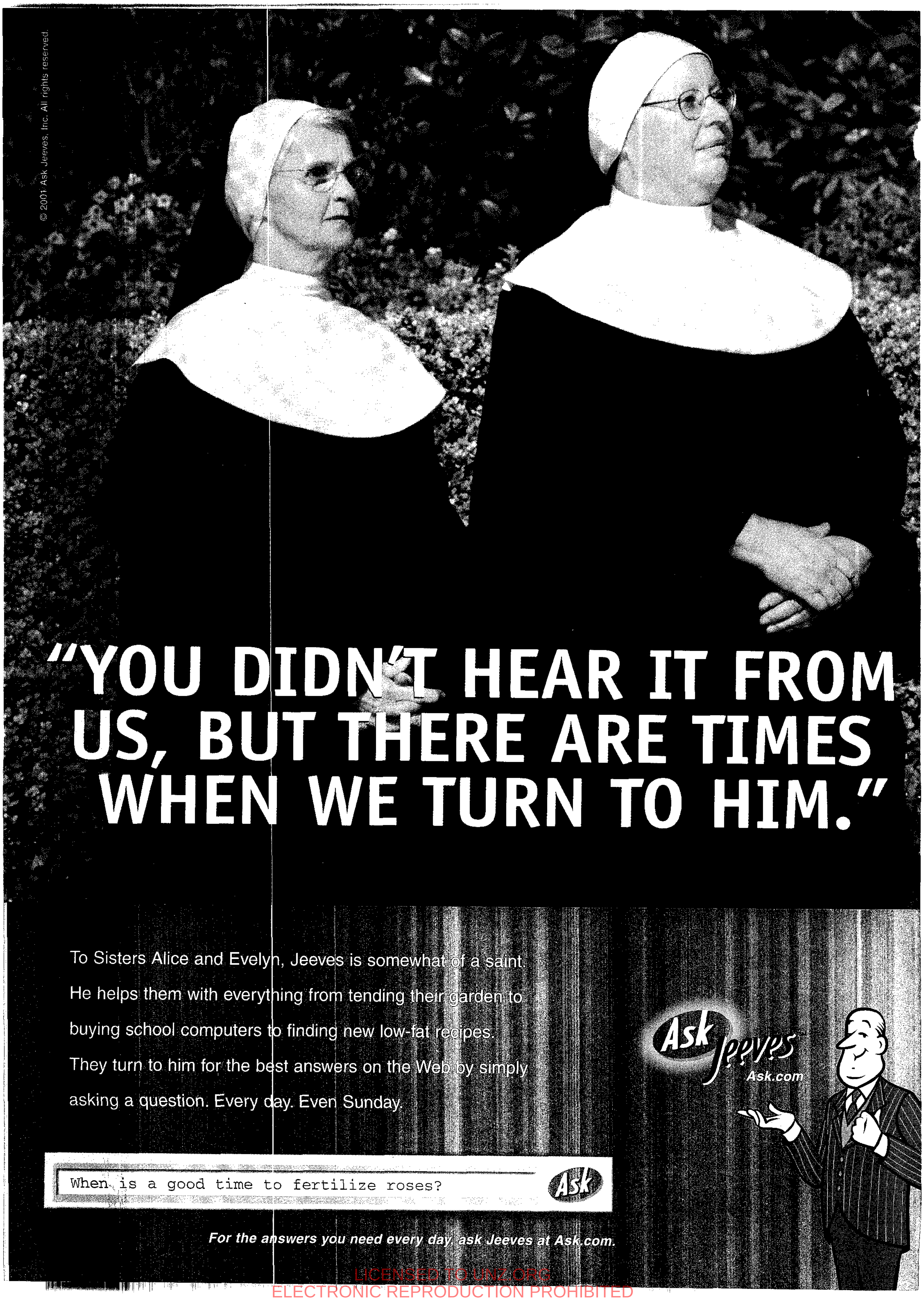
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Volume 34, Issue 26

"You could die tomorrow. There is no someday to do this stuff—**the time is now.**"
—Forum lecturer Jeff Willmore, page 18

18 The New Me Generation

By Vanessa Grigoriadis

New York City is filled with affluent, unhappy people—which makes it a perfect hunting ground for the Forum, a self-help system that promises personal fulfillment through a grueling three-day program, with follow-up seminars and recruitment goals. If the Forum's language seems taken directly from the seventies, that's because it was—it's the successor to est, the San Francisco–based enterprise run by Werner Erhard, the original Middle American guru in flared slacks. Erhard has "disappeared" for the past decade, but guess who's in charge of the Forum? His brother.

26 Making the Case By Nina Burleigh

U.S. Attorney Mary Jo White is known as a bulldog of a prosecutor, a woman who lives for the thrill of the hunt (and, of course, her beloved Yankees). Now she's pursuing her most unusual quarry, her former master—Bill Clinton.

32 Saving Grace By Hillary Rosner

If the idea of keeping dozens of formerly stray dogs and cats in your home seems less than ideal, you're not alone. But that's exactly what John Contino, the founder of Mighty Mutts, the no-kill animal-rescue organization, has been doing for decades. Now the only thing standing in the way of his ultimate goal, retiring with his charges to a 50-acre animal sanctuary in New Jersey, is the funding to build his pet paradise—and the opposition of a prospective neighbor.

COVER: PHOTO-ILLUSTRATION BY MICHAEL ELINS.

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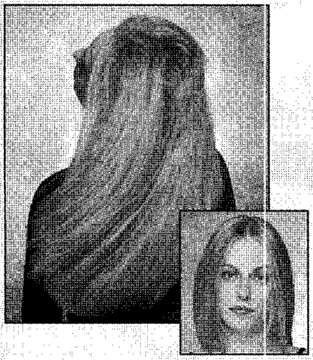

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(Left to right) Pastry Chef Michael Moorehouse from Ouest, NEW YORK Culinary Editor Gillian Duffy, Daniel Boulud from Café Boulud, and Geoffrey Zakarian from Town

Guests enjoy signature recipes from 40 of New York's top restaurants

(Left to right) Chef Todd English from Todd English's Olives NY, Publicist Julie Fox and PRIMEDIA CEO Tom Rogers

Chef and caterer Serena Bass

Taste of NEW YORK

NEW YORK Magazine's spectacular entertaining event was held on May 16 at Bridgewater's. Over 700 culinary enthusiasts came to meet, mingle and dish with the city's "A-List" chefs. The evening included cooking demonstrations by Daniel Boulud, Geoffrey Zakarian and Michael Moorehouse. One guest won a first-class trip for two to the Middle East, compliments of Delta Air Lines. Special thanks to charitable partner City Harvest and sponsors Absolut Vodka, Bermuda Department of Tourism, Delta Air Lines, Evian, Macy's, and MetroChannels.

(Clockwise from top) NYU's actors and directors with NEW YORK Publisher Alan Katz at the Director's Guild of America; DJ at A|X Armani Exchange kickoff party; Guests dazzle the camera LA style; A|X Armani Exchange Director of PR Leslie Applebaum with guests; Anthony Ng, director of *Dot, Dot, Dot* and winner of one of two NEW YORK Magazine Audience Choice Awards with cast and Tisch School of the Arts Dean Mary Schmidt Campbell; NYU alumni and film industry executives at the A|X Armani Exchange kickoff party

NYU Film Festival Hits LA

On June 4, A|X Armani Exchange extended its sponsorship of the NYU First Run Film Festival to the West Coast along with presenting sponsor NEW YORK Magazine. Over 400 alumni and film industry executives interacted with the Festival's top filmmakers at the retailer's Sunset Boulevard store. Films were screened at the Director's Guild of America on June 5 and 6. Special thanks to sponsors A|X Armani Exchange, Evian, The Sports Club/LA, USA Films, and Verizon.

(Left) Montauk Furniture President Tim Zyto; (Right) Tim Zyto, Montauk PR Director Tania Kratt, Montauk Designer Danny Chartier, NEW YORK Creative Services Director Beverly Hood Allen, and first place runner Sergev Polikarpov sitting comfortably in his new Montauk sofa chair

Race for Charity

NEW YORK Magazine joined Self Magazine to sponsor the 23rd "Potatohampton" 10K Minithon in Bridgehampton on May 26. Over $22,000 was raised for the National Multiple Sclerosis Society. First place runners Sergev Polikarpov and Barbara Gubbins, each won a sofa chair from Montauk Furniture. As a raffle prize, Continental Airlines provided two round-trip tickets to anywhere in the U.S. or Mexico.

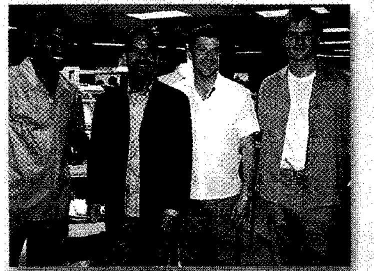
What's on Your Plate?

Campari invites you to preview an exhibit of celebrity-designed plates at Sotheby's. Over 150 artists and celebrities contributed their designs including Alec Baldwin, Nicole Miller and Bobbie Brown. The Manhattan preview of the collection is July 17–26 at Sotheby's on 72nd and York Avenue. For information, call 212.606.7010. On August 11, the plates will be auctioned to support the Domestic Violence Center.

CAMPARI

Men of Style

Hundreds gathered at The Man's Shop in Lord & Taylor on June 6 to meet two of our favorite Dads, chef and restaurateur Bobby Flay and Eddie Rodriguez, creative director of Wilke-Rodriguez. Guests viewed the season's latest styles for men and enjoyed mouth-watering hors d'oeuvres from the Mesa Grill.



(Top) Wilke-Rodriguez Creative Director Eddie Rodriguez and Chef Bobby Flay flanked by models; (Bottom) Bobby Flay greets fans and signs autographs

Tails of the City

On June 2, Tony Award winner Cady Huffman of Broadway's smash hit *The Producers* played with the puppies and kittens on display in the windows at Barneys New York. The animals were all available for adoption through the North Shore Animal League. Pet lovers took home free NEW YORK/Barneys dog tags and dog biscuits. Over 25 animals found new homes.

(Top) V.P. and General Manager of Barneys New York Madison Ave. store Kevin Dyson and *The Producers* Cady Huffman; (Bottom) Barneys New York Creative Director Simon Doonan

Letters

My boyfriend and I have had almost every single one of those fights!

—Lauren Oberman

Couples Counseling

Sarah Bernard is such a riveting writer. I breezed through her recent article ["Fights and the City," June 11] effortlessly. It was delicious to read about the rants and raves and high jinks of Manhattanites.

Brian C. Hooper
SAN FRANCISCO, CALIF.

I was expecting an interesting look into *other* couples' screwed-up lives. The reality of it was that it was a truthful, funny, and accurate look into my own life! My boyfriend and I have had almost every single one of those fights at least once, but now I know that we are just the normal, average New York City couple. Thank God!

Lauren Oberman
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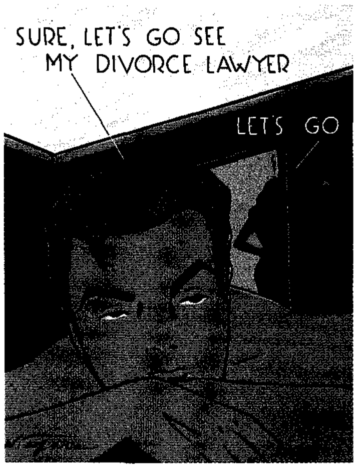

SURE, LET'S GO SEE MY DIVORCE LAWYER
LET'S GO

I read your article "Fights and the City" on a recent plane ride home and laughed out loud. As a former resident of a city of such intensity and fierce competition, I chuckled over what seem like trivial pursuits in a place where even the lunch line requires complete confidence. Having lived in New York on two separate occasions over the course of eleven years, two marriages, three children, and numerous uptown, midtown, and downtown apartments, I enjoyed every word. For a two-career couple, grappling with rents and mortgages, multiple children, and private schools, maintaining some semblance of marital bliss seems a futile effort in this day and age, particularly in a city with no mercy.

Diane Armstrong
SAN FRANCISCO, CALIF.

I looked forward to reading "Fights and the City" since I am one half of a very happy, successful relationship that is sometimes challenged by the demands of living in an urban environment. After wading through the tales of the self-important, spoiled, and ridiculous featured in the piece, I have to ask: Was Ms. Bernard writing for real New York couples or to be considered for a writing position on *Sex and the City*?

Susan Spencer
MANHATTAN

Why does *New York* Magazine, week after week, feature the lifestyles and foibles of some of the most stunningly reprehensible human beings imaginable? Most of these individuals seem to have not yet reached the age of reason, let alone that of good conscience and civility. Do you really think that their worthless, selfish, and ultimately unhappy pursuit of things and social status has any import at all to those New Yorkers who are actually trying to live beneficial and productive lives, maintain healthy relationships, and raise families under tough circumstances in a very difficult (albeit unique and wonderful) environment?

Nick de Seve
MANHATTAN

NEWYORKMAG.COM Check out our Website, where you can search back issues like "The Best of New York," "Holiday Gifts," and "52 Weekends," as well as an extensive archive of critics and columnists. **LETTERS TO THE EDITOR** may be edited for space and clarity. They should be addressed to Letters to the Editor, *New York* Magazine, 444 Madison Avenue, New York, NY 10022-6999, or sent via e-mail to NYLetters@primediamags.com. Please include a daytime phone number.

CORRECTION In "Summer Fun: 6 Most Gracious Hosts on the East End" (June 25–July 2), Perri Peltz was misidentified as Nelson Peltz's stepdaughter. She is his niece. ■

Illustration by Niagara.

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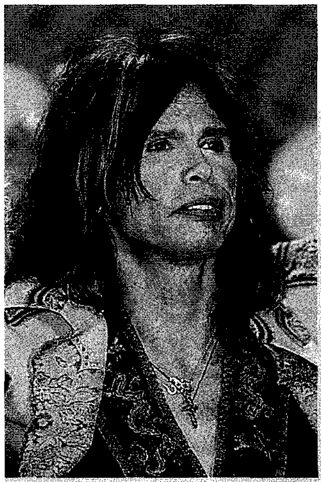
Intelligencer

By Marc S. Malkin

Steven Spielberg Keeps His Cool

The premiere of **Steven Spielberg**'s highly anticipated *A.I.* was easily the hottest event in town last week. And not just because it drew the likes of **Kate Moss**, **Ethan Hawke**, **Lauren Bacall**, AOL Time Warner honcho **Gerald Levin**, **Darren Aronofsky**, **Casey Affleck**, **Jason Cerbone**, and, of course, the film's stars **Jude Law**, **Haley Joel Osment**, **Frances O'Connor**, and **Sam Robards**. With temperatures soaring, these boldfaced names and about 400 other guests had to *shvitz* through a prescreening cocktail party at the outdoor atrium adjoining Remi on West 53rd Street. "Whose idea was it to have this outside in the middle of midtown in New York City at the end of June?" moaned Spielberg's wife, **Kate Capshaw**, standing by a fan. "It's *crazy*." She might have asked her husband, but he skipped the party and went straight from his air-conditioned car to the air-conditioned Ziegfeld Theater. Meanwhile, Capshaw's daughter, actress **Jessica**, blotted the sweat from her face with a ticket for the screening, muttering, "I'm soaking wet."



Steven Tyler: Making Up Wasn't Hard To Do

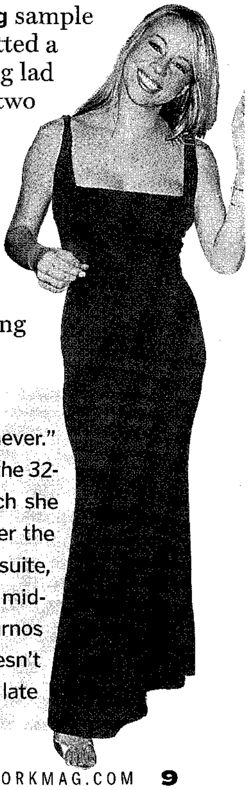
It's taken eighteen years, but **Steven Tyler** and his ex-wife, former Warhol fixture **Cyrinda Foxe**, have finally patched things up. The two—who split in 1983 after five years of marriage—were reunited early last month shortly after Foxe was diagnosed with brain cancer. Their daughter, plus-size-model **Mia**, and Tyler's daughter with **Bebe Buell**, actress **Liv**, persuaded him to reach out to his former wife. "We had brunch at Balthazar, walked around SoHo, and did the usual Sunday bullshit," Foxe tells us. "It was a lot of fun with a lot of healing." While Medicaid is covering the medical bills, Tyler is picking up the tab for Foxe's room and board at the Gramercy Park Hotel, not far from Beth Israel Medical Center, where she's undergoing radiation and chemotherapy. She has a 50-50 chance of survival after a year of treatment. "All I could say is thank you," says Foxe, whose 1997 memoir, *Dream On*, trashed Tyler with accusations—which he has always denied—of physical abuse and nonstop womanizing. "But I don't recommend that people wait twenty years to make amends. They should do it immediately." Foxe doesn't want to ask Tyler for any more help, so CBGB is hosting a fund-raiser for her on July 11. The night includes a silent auction (bid on lunch with Mia and her *A Little Bit of Lipstick* costar **Soupy Sales**!), a designer flea market, and performances by Buell, Church of Betty, the Drakes, and Sea Monster.

Tara Reid Gets the Message

Tara Reid shouldn't answer her two-way pager when she's working. Reid got a page while she was at a Los Angeles shoot for *Rolling Stone*'s upcoming annual "Hot Issue" with her *American Pie II* co-stars **Shannon Elizabeth** and **Mena Suvari**. After frantically tapping on her pager, Reid bolted for a dressing room and refused to come out for half an hour. "She got very upset," one source says. "She wasn't going to finish, but she did." Suvari was able to persuade Reid to complete the four-hour session and do their *R.S.* interview later on at the Sunset Marquis. Another source says the drama had to do with an item on "Page Six" about her fiancé, MTV poster boy **Carson Daly**, hanging with strippers at Flashdancers. "She did shut down for a bit," Reid's rep says, "but it wasn't about the stripper thing." For the record, Daly insists he's never set foot in Flashdancers.

Jill Stuart: Just Looking, Thanks

It seems that ***Jill Stuart*** *is* on a shopping spree—well, sort of. At the recent **Helmut Lang** sample sale, we spotted a scruffy young lad purchasing two pairs of pumps, women's pants, and a black vinyl-and-leather belt for $685 using



The Late, Late Show With Mariah Carey

Like a true diva, **Mariah Carey** appears to have adopted the motto "Better late than never." Last week, five journalists showed up at the Tribeca Grand Hotel at 11 A.M. to interview the 32-year-old songbird about the soundtrack of *Glitter*, Carey's big-screen debut, in which she stars as a struggling singer who climbs her way to the top of the charts. Shortly after the scribes arrived at the hotel they were taken uptown to the Pierre instead. At the new suite, food was served, and then they waited . . . and waited . . . and waited. Finally, at about midnight, a tipster tells us, Carey sat down for the first interview. Carey's rep insists the journos would never have been scheduled for such an early time in the day because "she doesn't start until the afternoon or early evening." She claims Carey was no more than an hour late for any of the interviews and that all were completed—not started—by midnight.

Photographs: from top, Alec Michael/Globe Photos; Lisa Rose/Globe Photos; Robin Platzer/Twin Images.

Who's Afraid of Virginia Woolf's Nose?

Four months ago, the Beverly Hills Institute of Aesthetic & Reconstructive Surgery announced that according to its survey of thousands of women going under the knife, the most popular celebrity nose by far belonged to **Nicole Kidman**. Well, if those ladies aren't careful, they could end up looking like Virginia Woolf. While playing Woolf in *The Hours*—the recently wrapped **Stephen Daldry**-directed big-screen adaptation of **Michael Cunningham**'s Pulitzer Prize–winning novel, which also stars **Meryl Streep**, **Julianne Moore**, and **Claire Danes**—Kidman wore a prosthetic nose that resembled the bisexual Bloomsbury writer's somewhat elongated schnoz. But for some reason, filmmakers are trying to keep the fake honker a secret. A source close to the movie tells us that when Daldry (of *Billy Elliot* fame) was recently asked by a crew member about the nose, he gasped, "How did you know? No one is supposed to know about the nose."

Stuart's gold Amex, signing the receipt with his best Jill Stuart signature. "He was probably one of her design assistants whom she sent because she couldn't make it and didn't want to miss the sale," explains a rep for Stuart. Coincidentally, Stuart also went on a spending binge recently at Bergdorf's, where we hear she laid out $3,000 for frocks by other designers. "Jill is a voracious shopper, she has three kids and a husband, and she shops for them," says the rep. Okay, so why'd she return everything several days later? "It turned out that she didn't like them."

Michael Douglas: Spaced Out

Louis Vuitton graffiti maestro **Stephen Sprouse** and Hugo Boss model **Anouck** made the cut, but **Michael Douglas** got left on the curb at the June 21 party for French electronica duo **Air** at the Space and Gallery at Eyebeam Atelier in Chelsea. The trouble started about an hour into the bash—hosted by *Dutch* magazine and *Le Book*—when Space manager **Joseph Cady** closed the doors and turned away about 50 people waiting to get in, including Douglas and his son, D.J. **Cameron**, **Natalie Portman**, **Chloë Sevigny**, **Moby**, **Perry Farrell**, and sisters **Nicky** and **Paris Hilton**. He claimed that the Space had become dangerously overcrowded. "Everything was going really well, and he just snapped," reports one onlooker. "He wouldn't even let Air in. He started screaming that he didn't trust anyone, that everyone was lying to him. But there was plenty of room." Not so, insists Cady, who says access was only restricted for 30 minutes. "These people who walk around with their heads in the clouds gulping down free wine will always say that there is plenty of space."

No "Fur Sale" Signs at Chloé

The fur won't be flying at Chloé, the design house that **Stella McCartney** made animal-free. Despite rumors that **Phoebe Philo**, McCartney's successor after she bolted for Gucci, would use fur in her frocks, it's not the case. "Chloé is going to remain a fur-free house," Philo recently wrote to the folks at PETA. "Unfortunately there were some inaccurate quotes in the press saying that I was pro [fur], but . . . it couldn't be further from the truth." However, a source close to Philo says she'll probably bring leather back to the atelier. No tofu pies have been planned—yet. "We're thrilled about the fur," a PETA rep said. "Hopefully, she'll let go of leather someday."

BILLY BEER: Bill Clinton recently made a late-night stop at Whiskey Park to hang with former staffers, including **Cheryl Mills**, the ex–White House deputy counsel known for her defense of Clinton during his Senate impeachment trial. Bubba's drink of choice while holding court in a booth? An Amstel Light.

SOUNDS PRETTY: Supermodel **Alek Wek** is a closet musician. "I played the drums, then the piano . . . but now I'm really into my guitar," she told us at a VH1 Save the Music Foundation T-shirt signing at DKNY. "No one knows about it, but I've been taking lessons."

With Catherine Townsend and Aric Chen.

There Goes the Neighborhood . . .

Jeff Koons's sculptures may fetch millions, but even he's not willing to pay SoHo's ridiculous rents any longer. Koons told us at the closing of his exhibition of murals at the Hugo Boss flagship store on June 26 that he has abandoned his downtown digs of ten years at Broadway and Houston for a new studio in North Chelsea. "I had to move because the rent just got raised and now it's too high," Koons says. (It was tripled, according to Koons's studio manager, Gary McCraw.) But Koons will miss the conveniences of a gentrified neighborhood. "If you are in the new studio and want to step out for a cup of coffee," he says, "you may be in trouble."

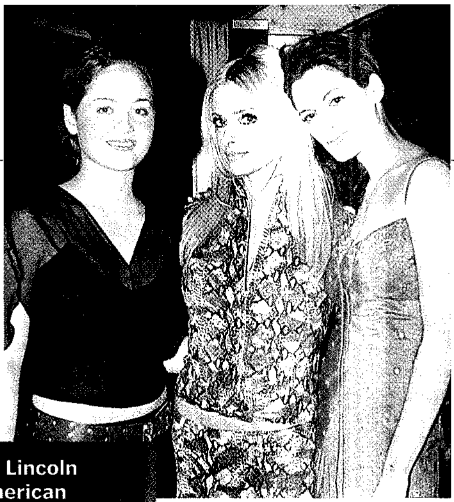
Photographs: clockwise from top left, Hulton-Deutsch Collection/Corbis; Fitzroy Barrett/Globe Photos;Henry McGee/Globe Photos.

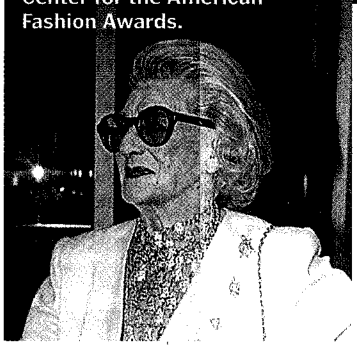
It's Alive!

Sunset on the penthouse terrace of the Hudson Hotel on June 26 was the setting for a party in honor of **Mario Testino**'s new book, *Alive*. And the guests—models, largely—were happy to be there, taking in the pleasant views of the river and of each other. The book's introduction by **Gwyneth Paltrow** reads, in part: "I always note how 'in the moment' I feel when I am with Mario." This moment, Paltrow and Testino were mugging away in a corner for a horde of paparazzi, as many of the shiny people Testino has photographed (**Audrey Marnay**, **Erin O'Conner**, **Angela Lindvall**, **Ana Claudia**) mingled. **Nell Campbell**, however, was looking to seize something more substantial than a moment. "Where are the hors d'oeuvres?" she wanted to know. **Helena Christiansen** explored the terrace (Look! Kyle Maclachlan!) with her friend, Helyna. "It's by Matthew Williamson," Christiansen said of her silver, sequined dress; "I thought it was very . . . alive." Meanwhile, **Jimmy Fallon** entertained folks with one-liners as they waited for the elevator. "I love Jimmy Fallon!" said one girl with a sigh as the doors opened and late-arrival **Natalie Portman** wandered out. "Wow, man!" Fallon exclaimed, and let the elevator go on without him.

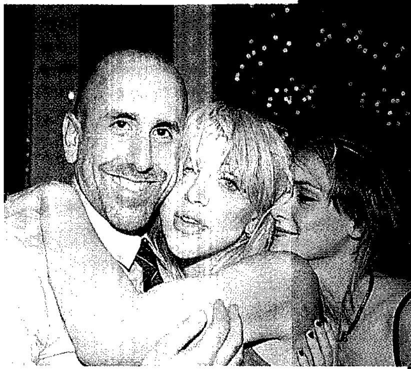
AMY LAROCCA

Photographs by Patrick McMullan

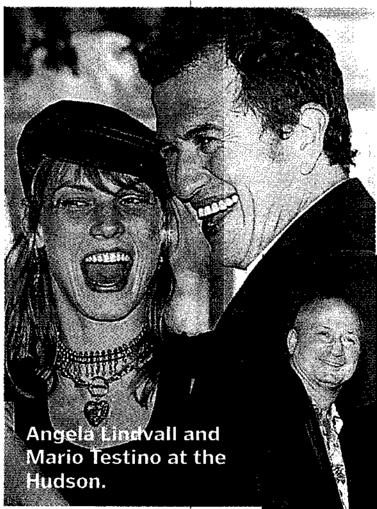

Erika Christensen, Lisa Marie, and Hilit Shifman at the Tribeca Grand Penthouse for a *Paper* magazine party honoring Lisa Marie.


Pauline Trigere at Lincoln Center for the American Fashion Awards.

Bill Clinton and Diane von Furstenberg at the Regent Ballroom at a benefit for the American India Foundation.

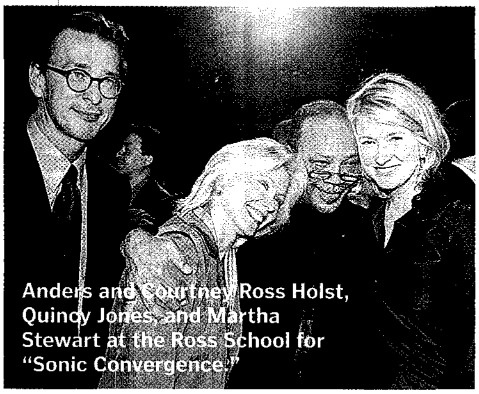

Scott Elliott, Courtney Love, and Winona Ryder at the Russian Tea Room for the New Group's Spring Gala hosted by *Interview* and Hugo Boss.

Adrienne Landau and Janice Combs at Sotheby's for Goedhuis Contemporary's China Without Borders.


Angela Lindvall and Mario Testino at the Hudson.

Martin von Haselberg, Ahmet Ertegun, Mary McFadden, and Bette Midler at Le Cirque for a screening of TNT's *James Dean*.

Patricia Cisneros, Maxwell Anderson, Philip Johnson, Glenn D. Lowry, and Leonard Lauder at the Museum of Modern Art celebrating the opening of two exhibits honoring Mies van der Rohe.


Anders and Courtney Ross Holst, Quincy Jones, and Martha Stewart at the Ross School for "Sonic Convergence."

A great apartment hotel in which everyone lives and no one is at home—Glenway Wescott

GOTHAM

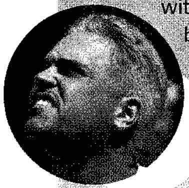
G SPOTS

THIS WEEK IN NYC

Caymanhattan Island: Parks Commissioner Henry Stern decides that the cayman found in the Harlem Meer shouldn't be shipped to Florida but should stay in one of the city's zoos. Apparently, it wanted to be close to its siblings at Manolo Blahnik.

Courtside inflation: The Knicks raise the prices for their premium courtside seats to $1,600 a game. At these prices, Spike Lee and Woody Allen are going to need a hit to pay for theirs.

Mets superstar dyes hair: Catcher Mike Piazza tries to shake up his struggling team with new, platinum-blond locks. It did so much for Dennis Rodman's career.



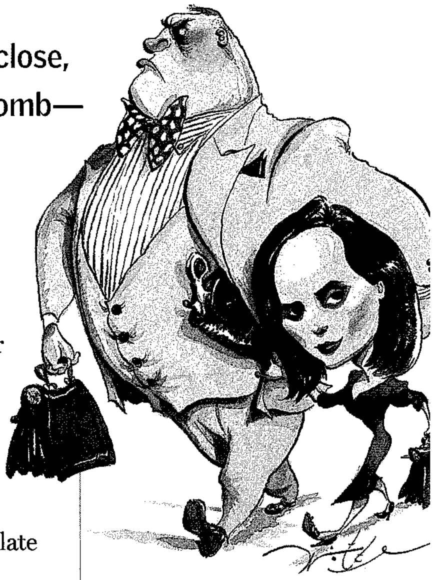
The dawn of DWP: The New York State Legislature votes to make it illegal to use a handheld cell phone while driving a car. Now New Yorkers will have both hands free to give one another the finger.

The other Clinton's lusts: A supermarket tabloid reports that Hillary Clinton lusts after Senate majority leader Tom Daschle. And it's getting kinky—she asked him to bring along the House whip.

GUY NICOLUCCI

DEFCON Judith

As the World War III of divorces draws to a close, publisher Judith Regan detonates a new A-bomb—on her ex-divorce lawyer. By Craig Horowitz



Noted divorce attorney William Beslow was in a mood to celebrate after a succesful decision in the appeal of *Kleinschmidt* v. *Regan*. The case, involving famously hotheaded publisher Judith Regan and her investment-banker husband, had dragged on for nine years, generating a deeply toxic river of bitterness and animosity. Beslow, who'd fallen out with his client (he'd argued the original case) picked up the phone to call Regan thinking to bury the hatchet. Regan wanted to bury the hatchet, too—in Beslow's skull, to be precise. "He must be out of his fucking mind," says Regan, using the charming vernacular for which she's known. "He's a classic sociopath."

"I handled the case, and we won," says Beslow, sounding wounded. "I have notes in the files thanking me for my brilliant orchestration of the trial. She got frustrated, as she's prone to do. Had she maintained emotional equanimity for another couple of months, we'd be great friends right now."

Regan's divorce from Beslow is almost as ugly as the one from her husband. "He was getting nuttier and nuttier," she says while getting made up before a taping of her talk show. "So after paying him who-knows-how-many hundreds of thousands of dollars, I just decided I'd had it. You are not going to manipulate me anymore. I'm done."

The day after she fired him, Regan, as the New York *Post* reported last Friday, staged a daylight raid on Beslow's office to repatriate her files. She enlisted flashy, pistol-packing private investigator Bill Stanton to accompany her. When they got there, "the secretary said she didn't know where Beslow was and didn't know how to reach him. Lie, lie, lie," says Regan. "But she helped Bill and me round up the files and even called the mailroom for a cart since there were too many boxes for us to carry."

The surprise attack appeared to be a total success. But about a week later, while Regan was out to dinner, two cops from Midtown North showed up at her Central Park West apartment around midnight to question her. Beslow had gone to the police and wanted her charged with petit larceny. "Though the secretary helped us round up the files," says Stanton, who wasn't charged, "she was now saying we'd gone in there and through intimidation and force taken everything. Well, if that's true, why hadn't someone called 911?"

The case was soon dismissed—but Regan's rage is as fresh as ever. "I'd rather have somebody come up to me on the street," she says about her relationship with Beslow, "and put a gun to my head. Rape and pillage and rob me, and it's done. I'd prefer this to what I went through all those years, which was a gang bang."

Photographs: from top, Matthew McDermott/Corbis Sygma; Liaison. Illustration by Michael Witte.

Salon Society

Split End

Libet Johnson (she of the vast fortune and Liz Taylor–size appetite for romance) and Frédéric Fekkai (he of the charming accent and magic fingers) seemed a couple for the ages, or at least a Warren Beatty movie. The July-September nature of their romance—he's 42, she's 50—only made it more romantic. At the salon in L.A., says one patron, he had been flirting in his usual way but telling women he couldn't get involved because he was getting married. And New York society was hoping for a wedding that might have rivaled Tisch-Steinberg. But now, say some who know the couple, it's over. Fekkai has moved out of the vast Trump International apartment they shared and moved back to his own Upper East Side bachelor's digs, leaving solo each morning to run in the park. Says Fekkai's spokeswoman, "We have no comment. Elizabeth [Johnson] does not talk to the press, and Frédéric respects her wishes."

Their social circles are of mixed opinions as to who might have caused the breakup. At the discreet Stephen Knoll salon, where Anna Wintour and Cindy Crawford retreat to beautify, a partial blonde of about Johnson's age offered up her personal theory from under wads of foil. "It's no wonder," she said, before allowing her colorist to resume the process. "She is so difficult."

Another socialite was more understanding. "She has a history of serial consorts, always handsome and younger," she said. "He certainly is eye candy. But I'm relatively sure it was a scheduling problem. They both travel so much."

Another woman of means pinned the breakup on a values clash. "Frédéric is his own man. Strong men and heiresses are not always the best combination. Think of Chuck Scarborough and Anne Ford, or Charlie Rose and Amanda Burden—they had a lot to get past. These women are very spoiled, and at the end of the day, these men want someone who will nurture them."

As for women who feel this may be an opportunity to get close to Fekkai, booking one of his $350 cuts may not be an easy answer. "He is not taking any bookings right now," said an assistant. "We don't know when he'll be back in, and he doesn't book in advance. It's just when he decides to come in—you have to just keep calling." BETH LANDMAN KEIL

Seduction

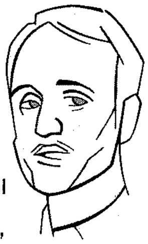
Two With a Bullet

Last week on *Sex and the City,* the double-barreled Samantha appeared to be firing live ammunition right through her dress. No, it wasn't a chilly night. The protuberances, as Samantha explained, were suction cups inside her bra that simulate proudly, abundantly erect nipples. These *faux* nipples (called, unfortunately, Bodyperks) are the invention of a Minnesota woman named Lori Barghini. On a weekend in Vegas, one of Barghini's friends tucked a couple of shampoo caps under her brassiere. Countless come-ons and even marriage proposals later, Barghini was persuaded that the world needed fake nipples, so she found a manufacturer and began the hard sell. After unsuccessfully pitching Sarah Jessica Parker and Darren Star, Barghini buttonholed Kristin Davis at the Michael Kors show. "She had a Charlotte reaction," says Barghini. "She blushed. We both agreed it would be perfect for Carrie or Samantha."

But would they work in real life? "Honey, you wear these out," Barghini told me, "and you'll never have to pay for a thing." I debuted my new silhouette at an awards presentation. "God, isn't it cold in here?" said one woman, staring accusingly at my chest. "You look really pretty today," said a neighbor in my elevator. "Did you do something different with your hair?" The street was a world of catcalls and propositions, and I felt, for once, like Samantha—*real* sex in the city sometimes requires falsies (which are available for $21 at Patricia Field). CHRISTINA VALHOULI

THE BIG QUESTION

What will you do with your $300 Bush-tax-cut refund?



Paul Begala, Georgetown University professor and *Hardball* pundit: "My wife and I plan on donating it to the Citizens for Tax Justice, a nonprofit that fights for a fairer tax system and was the leading intellectual opponent of the Bush giveaway for the rich."

Casey Johnson, socialite and *Manhattan File* beauty editor: "I'll take my black teacup poodle, Zoey, to get a pedicure."

Arianna Stassinopoulos Huffington, author and syndicated columnist: "I'm going to buy Karl Rove a supersize clothesline so that he's able to practice the 'personal virtue' of energy conservation and hang all his dirty laundry."

Karen Finley, performance artist: "I will go get my bush waxed."

David Rakoff, author of *Fraud*: "Put it away for the cat food I'll inevitably be forced to eat when the defunded Social Security collapses . . . Thanks, Illegitimate President Bush."

Fernando Ferrer, mayoral candidate: "I'm donating my $300 to the Astoria Fire Heroes' Fund."

Susan Brownmiller, feminist author: "Probably apply it toward my next quarter's estimated taxes." DEREK DE KOFF

Photographs: top, Andrea Renault/Globe Photos; bottom, Craig Blackenhorn. Illustrations by Jessica Kasper.

Real Estate

EDITED BY CHRISTOPHER BONANOS

Tall Order

The Municipal Art Society declares a public-relations war on outsize apartment towers. But is anyone listening?

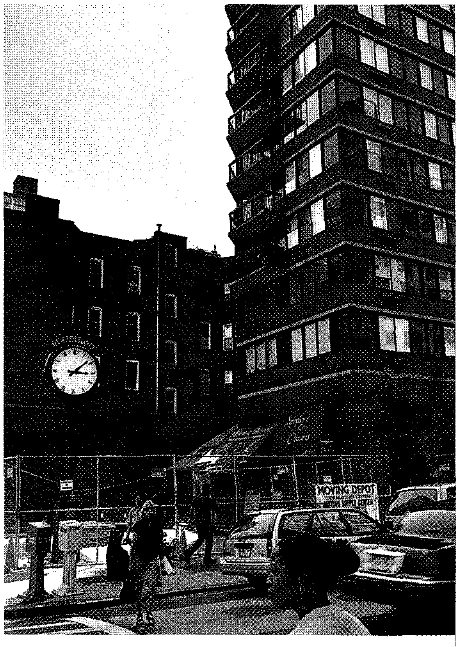
You know the scene: an otherwise quiet block of brownstones unbalanced by a looming, out-of-scale apartment tower. Those hated buildings have been a standard among developers for 40 years, since the city's zoning was revised in 1961 to favor what's called the tower-in-the-park form. It was state-of-the-art back then, foreseen as a way to encourage little green public areas all over the city. It didn't work, and most of us are sick of the resulting blocky buildings. But can they be stopped?

To hear Frank Sanchis, executive director of the Municipal Art Society, tell it, maybe. The society's do-good patricians are trying to take this fight to the people. "Zoning is hard to understand, but most people realize that it affects your light and air," says Sanchis. "Most of our residential neighborhoods are low-rise, and that is a positive quality. Our current zoning laws do not adequately protect that."

The City Planning Commission began holding hearings about changing the rules last year, coming up with an anti-monolith idea called the Unified Bulk Program. But developers and an indifferent mayor kept Unified Bulk from going anywhere. Now that the market's a little cooler and the mayor's headed out, the M.A.S. is making another play.

This time, the group is spending major money on ads and trying to force the mayoral candidates to take a stand. But it's tough going. Developers have a lot of political clout—a group of Real Estate Board of New York members actually voted to support and raise money for *all four* Democratic candidates last month. The M.A.S.'s Website also lets visitors send the candidates form-letter faxes. So far, more than 800 have gone out, prompting two campaigns to tell the society to "call off the dogs," says Sanchis.

Can it work? The Municipal Art Society does know its way around P.R. To dramatize a 1984 plan that would have filled Times Square with staid gray high-rises, the group arranged to have the gaudy signage turned off for half an hour. And whether the M.A.S. was responsible or not, those towers never got built. MARC FERRIS



Manager's Choice

Eminem Domain

Eminem may not be your prototypical New Yorker, but his manager and partner **Paul Rosenberg** is a Wall Streeter to the core. The Shady Records co-owner just settled around the corner on Rector Street, throwing down $1.25 million for a 2,400-square-foot loft in a deal brokered by Douglas Elliman's Leonard Bromberg. Why the financial district? "I lived there before, in a rental, and I've just gotten comfortable with the area. It's quiet at night, and you feel kind of tucked away." The former Marshall Mathers (pictured) isn't nearly so impressed. "He said, 'I wouldn't understand it, would I?,' " says Rosenberg. "Because a stark industrial space with concrete ceilings just wouldn't be homey enough for him. Also, his place in Detroit is four times as big and costs about the same." Another Midwesterner spooked by our big-city ways, sure—but this deal? Nothing slim or shady about it. MORGAN GOLDBERG

Big Deals

Carnegie Hill

57 East 92nd Street

6-bed, 6-bath, 5,000-square-foot townhouse. Ask: $4.65 million. Sell: $4.35 million. Two months on market.

"Everybody thinks they need their heads examined," says Douglas Elliman's Mark Woodcock of these adventurous buyers, who enjoy renovation so much that they move into a new fixer-upper every few years, just for the challenge of completely restoring it. Woodcock describes this five-story townhouse, the buyers' fourth rehab to date, as "a total horror" despite its price tag, but is confident in his clients' transformative abilities, since their last place, half a block away, was also "a horror before they redid it."

Greenwich Village

27 West 9th Street

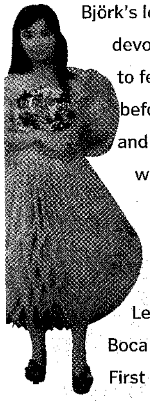
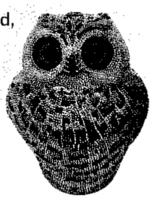
6-bed, 5-bath, 4,500-square-foot townhouse. Ask: $3.9 million. Sell: $3.4 million. Three months on market.

Guntram the Rich, the tenth-century founder of the Austrian Hapsburg dynasty, must be smiling down on his California-bound descendant—also named Guntram—who just sold this townhouse for $1.6 million more than he paid for it three years ago. The place went to a Korean family who'll use one of the five floors when they're in town and rent out the other four. "Their long-range plan is to turn it into a one-family house and sell it for $5 million," reports William B. May's Midge LaGuardia. But first they'll need to outlast the house's rent-controlled tenant, who's lived on the top floor for almost 50 years and shows no signs of moving. EMILY GITTER

Photographs: top, Sean Hemmerle; bottom, Paul Skipper/Globe Photos.

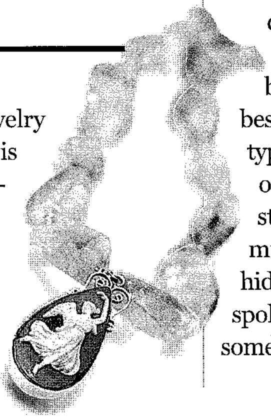
Who's your style icon?

Fashion people are tracking the shopping trails of Björk and Sarah Jessica Parker, gobbling up nameplates and Leiber bags these two leave in their stylish wakes.

	BJÖRK	SARAH JESSICA
LOOK	 Björk's look is strictly avant-garde. Her devotees are the kooky gals who like to feel they're on to something well before the rest of the fashion world and are far less concerned about whether said discovery actually flatters.	Sarah Jessica (and Carrie—is there a difference?) is about two things: high-low and vintage. Her look is for girls who want to put it together themselves: something cheap, something designer, something from the flea.
ACCESSORIES	Before Björk, tiny, jeweled Judith Leiber bags were the domain of Boca Raton matrons. Now they're hip. First seen with the owl, now she's into the puffin. (Bird of Iceland, of course.) 	Remember the nameplate? And the *faux*-camellia corsage? How could you not?
DESIGNERS	Björk's "discoveries": Bernard Willhelm, Shoplifter, Alexandre Matthieu, Alexander McQueen (back in the day, naturally).	Sarah Jessica wears the big labels: Prada, Ungaro, Chloé—and adds her own homegirl touches.
WHAT NEXT?	ABS will probably not be knocking off Björk's Oscar swan, which is good news for the individualists who loved it. But will even the most fashion-conscious risk looking like Disney characters?	The nurse's cape . . . it looks great over gigantic crinolines, which begs the question: *gigantic crinolines?*

Cameo-lot

Prepare to raid your grandmother's house again—but not just for her old Courrèges. Cameos (not the kind that everyone has in Robert Altman movies) are back. The ivory ladies are strung, this time, on thick beads and chains rather than pinned demurely on Victorian collars or chaste cashmere cardigans. Julie Baker, a jewelry designer, has strung this thirties charm with citrine nuggets. "I get a really good feminine feeling from cameos," Baker says. "They're old and unique, so I think they make you feel sort of special" ($2,200, available by special request at Bergdorf Goodman, Michael Eigen, and by calling 866-JB-DGEMS). At Bond 07 (7 Bond Street; 212-677-8487), Selima Salaun strings large cameos with large, flat pastel stones ($1,050) and as pendants with rocky chains ($550). If you're feeling crafty enough to make your own, they also sell vintage cameo brooches ($200–$300).



Straphangers

South America, birthplace of thongs and the extra-close bikini wax, has spawned another way to accessorize in the heat. If you've never been comfortable with peekaboo bra straps, you'll be glad to know that the clear-strapped bra, which started as a trend in Latin countries, is gaining steam in the city this tank-top season. The bras by Oroblu, Cosabella, Lejaby, and Selmark are flying off the shelves at Zitomer, and when Daniela Pestova appeared on the recent Victoria's Secret catalogue cover sporting a Miracle Bra with clear straps, that bra quickly became one of its best sellers. But of course some fashion types want the world to know they're on the cutting edge, so the plastic strap's purpose has become a bit muddled. "It started out as a way to hide your bra," said Victoria's Secret spokes-woman Monica Mitro, "but now some people are wearing it as a novelty."

BETH LANDMAN KEIL

Clear Appeal
Invisible flexible Removable Straps
NEW

Photographs: chart, clockwise from top left, Frank Trapper/Corbis Sygma; Rose Hartman/Globe Photos; Craig Blankenhorn; Frank Trapper/Corbis Sygma; courtesy of Judith Leiber; Cardinale Stephane/Corbis Sygma; right from top, Liz Steger (3).

Michael Tomasky THE CITY POLITIC

Wealth Vs. Wisdom

Much of what Michael Bloomberg has said and done—and *un*said and *un*done—since declaring his candidacy for mayor suggests that it's possible to be *too* outside.

MIKE BLOOMBERG HAS BEEN AT IT FOR about a month now, and so far his candidacy has proved one thing: Maybe politics is a profession after all.

It's easy for a billionaire whose achievements have earned him the right to have a reasonably high opinion of himself to turn on the television, see Mark Green or Peter Vallone, and think, *These guys look pretty mediocre; I could do that.* And it's easy for that billionaire, being after all a billionaire, to turn the notion into reality by renting the office space and hiring—or, in Bloomberg's case, hiring and hiring and hiring—the talent. And it's easy for him, while his candidacy exists only in theory, to get lots of chirpy press, because he's "new" and "fresh" and all the other featherweight adjectives. Newspaper editors love "new" (some reporters at the dailies complain that they've had trouble getting their political copy in the paper unless it was about Bloomberg), and pollsters looking for a headline can always sucker people into supporting an outsider's candidacy while it's still theoretical (remember when Charles Barkley was going to be the next governor of Alabama?).

But it turns out, as Bloomberg is learning publicly and embarrassingly, that theory and practice are two different things, and that there's more to being a politician than speaking nicely in front of television cameras (although so far he's been awfully inept at that, too). Silly eruptions, like his declaration two days before the Queens fire that mayors don't really need to go at it 24/7, or last week's pronouncement that sanitation work is more dangerous than police work, have arrived with the thudding regularity of potholes on the Gowanus Expressway. Politics, it seems, requires a set of skills, talents, and modes of discipline that everybody doesn't have. Bloomberg shows no sign of acquiring those skills, and unless things change dramatically over the next five months—he sure didn't leave himself much time to learn, did he?—he's cruising toward not only losing but becoming that thing that every public person quietly fears becoming: a punch line.

A couple of babes: Candidate Bloomberg on the campaign trail.

HERE'S AN EXAMPLE OF the problem, which I caught when Bloomberg appeared on June 20 before the Gramercy Park Republican Club. Put aside the fact that he spoke as if he had a mouthful of mashed potatoes, mumbling so passively into a staticky public-address system that the back third of the room could hardly hear a word he said ("Can you speak up?" somebody finally yelled about ten minutes into the talk). And put aside the fact that he made no emotional connection with his audience whatsoever. Those problems were amusing; but what was revealing was his elucidation of the question that governed his thinking as he decided whether to run. "My great conundrum," he told the room, "was, Could I be the best mayor the city has ever had?"

That may sound bold on the surface, but—and this is something people with political sense know—it is exactly the wrong question. The question a potential candidate, insider *or* outsider, asks himself is: What's my rationale for doing this? A candidate like Bloomberg has a lot of puddles to jump over before he earns the right to muse publicly about how great a mayor he might be, and Bloomberg's question perfectly represents the awkward combination of arrogance and naïveté that is the hallmark of his effort so far.

Take, also, the question of his party-registration switch. The chattering class has largely given him a pass on that one. Michael Kramer in the *Daily News* declared it a "nonevent." I declare otherwise. Fine, the Democrats' primary process was closed off to him. But now that he, a lifelong Democrat, is trying to persuade Republicans to vote for him, and is straining to bask in the refracted glow of both Giuliani and Pataki, isn't it relevant to ask him what he's done in his life to earn Republican affection? How does he feel about Jim Jeffords's party switch? Did he support John Ashcroft for attorney general? Did he even vote for the two men whose backing he's seeking, the better that he be koshered up in the eyes of voting Republicans?

Proof that it's an "event" is the fact that

Photograph by Rick Maiman/Matrix.

Bloomberg ducks it. Reporters have tried to ask him for the record how he voted, and he won't answer. When I called his spokesman Bill Cunningham, he stood pat: "He's said he's not going to talk about it." A citizen's vote is private. But a candidate answers this question because he understands that voters have a right to know this kind of thing. I asked Herman Badillo last week how he voted in November's presidential and senatorial elections, and he said, without a moment's hesitation, "Of course I voted for Bush and for Lazio." I haven't asked the four major Democrats, but I'm sure they'd happily tell me, or anyone, that they voted for Gore and Hillary.

Bloomberg won't tell voters. A New York Republican can get away with voting for Gore; many did. But how do you suppose it would sit with Republicans if he pulled the lever for Hillary? Those stale jokes he's been trotting out against her lately, potshotting her about her being a Yankees fan (even the *Post* gave up on that a year ago), would disappear from the repertoire pretty quickly.

At other times, Bloomberg praises Hillary's hard work as a model for how he'll campaign. But Hillary spent months learning about the PCBs in the Hudson, the impending fate of the lobster hatcheries in the Long Island Sound, the minutest details of the state's energy-deregulation scheme and its Medicare-funding formulas. She knew her liabilities; she understood what she needed to prove to people, and she proved it.

Bloomberg seems to think that his biography and his rhetoric about leadership are enough, and that voters should take him on faith. The most telling two words he's spoken in this campaign appeared in the last paragraph of a *Times* profile on June 11. If he lost this election, reporter Leslie Eaton asked him, would he spend the next four years studying the city and its agencies and come back a better-prepared and more knowledgeable candidate, as Rudy Giuliani had done between 1989 and 1993? His answer: "Get serious!" Those words should offend every adult in this city. If the job for which he claims to have such passion, in the city he professes to love, isn't worth five years of his time—one doubts he built his business on such an attitude—then it's hard to imagine why he's worth five months of ours.

Get serious yourself, Mike. ■

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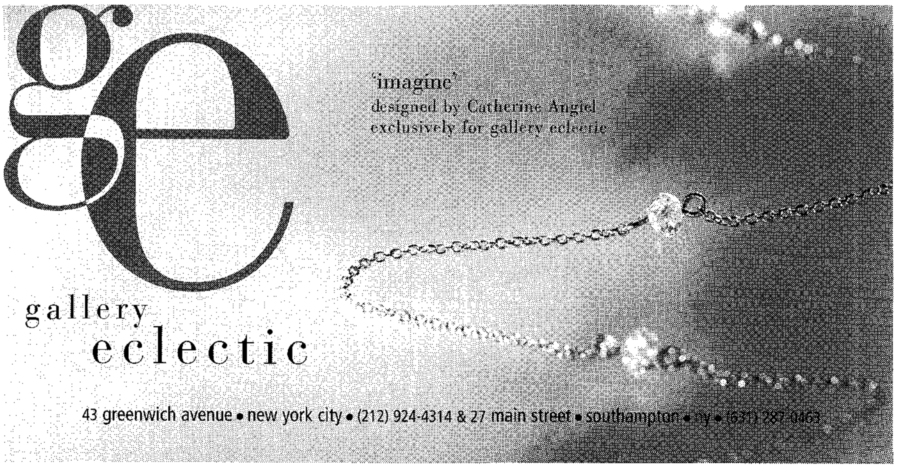
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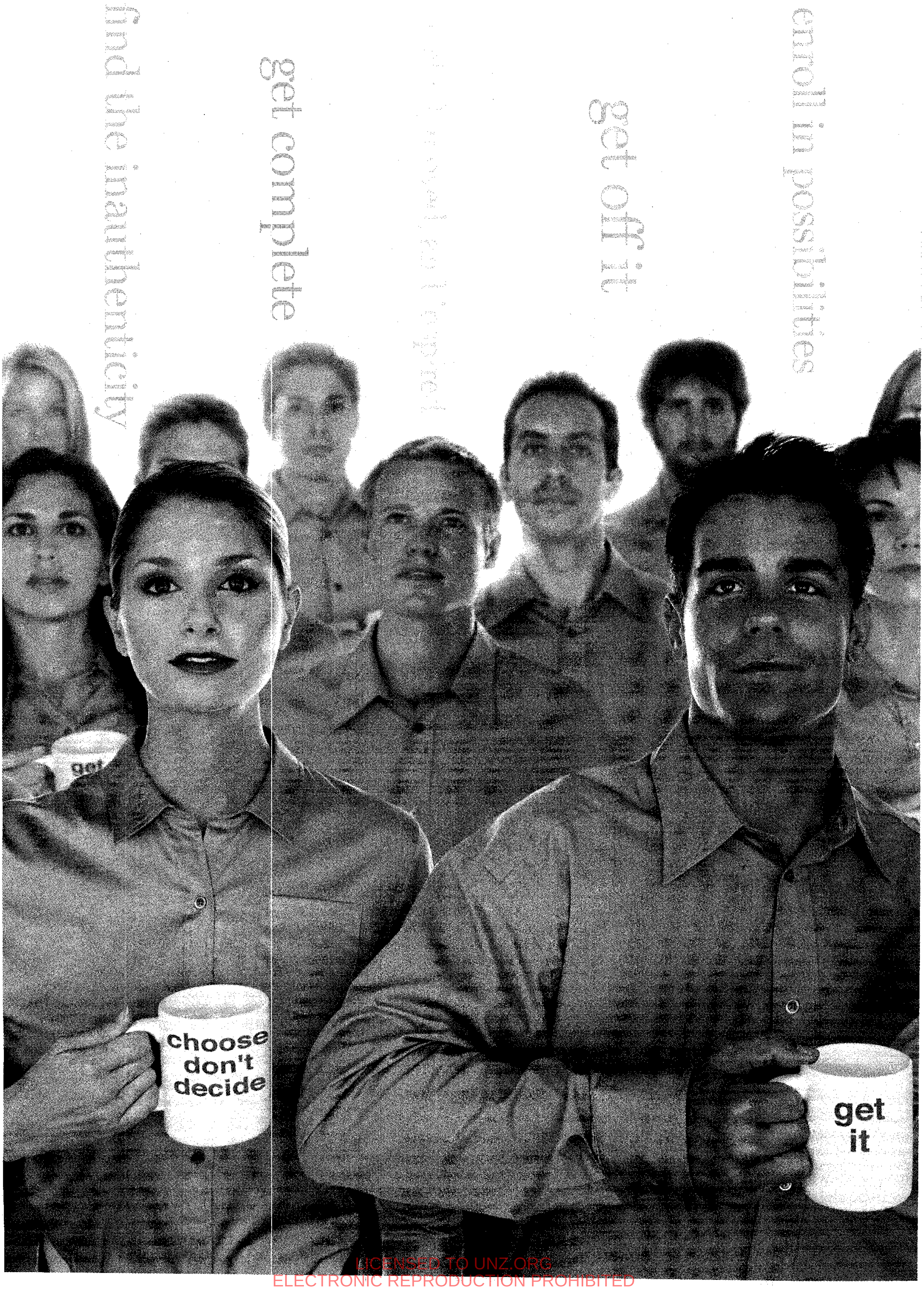
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PAY MONEY, BE HAPPY

FOR THOUSANDS OF NEW YORKERS, HAPPINESS IS A $375, THREE-DAY SELF-HELP SEMINAR. WELCOME TO EST: THE NEXT GENERATION

BY VANESSA GRIGORIADIS

Photo-Illustration by Michael Elins

With her platform sandals clacking against the pavement, 25-year-old freelance TV producer Tootsie Olan made her way through the empty canyons of Wall Street at midnight on a recent Sunday. She descended into the uptown IRT station and pulled out her cell phone. Meandering down the platform, she began to tell her best friend from Cornell about her weekend, which she considered among the most important of her life. Then she stopped short. "There's something I have to do," Tootsie said. "I'll call you back." • Leaning against a subway column about twenty feet away was a young black man in a black leather jacket. He wore a gold chain around his neck and had a scar on his right cheek. To Tootsie, he looked like the kind of guy she normally tries to "get as far away from as possible, especially in the subway late at night." • "Hello," Tootsie said, breaking into a wide, toothy smile. “Can I talk to you?”

Then Tootsie told him about the weekend that had changed her life. It had cost her several hundred dollars, involved 200-odd strangers, and taken three days, though it can sometimes stretch into a lifetime commitment. About 125,000 people participate annually, in cities as far away as Paris and Cape Town, and companies from Reebok to Agency.com even foot the bill. This is the Landmark Forum—called “the Forum” for short—and they say it will change your life.

“It’s weird to think about how skeptical I was when I first went to the Forum,” says Chuck Palahniuk, 39, author of *Fight Club*. “I brought a book with me in case I was bored. I immediately started railing against the leader about how they were just using me for my money. Then, when I was walking out, it struck me that I was 26 years old and I was never going to take another risk in my life. I was the one being an asshole! So I went back and said, ‘Okay, I’d like to take a risk, where do I sign?’ After that, I bought a word processor. That was my first step to being a writer.”

That’s what it’s all about, Tootsie says over a lunch of tuna niçoise at L’Express on Park Avenue South. It’s about change. It’s about transformation. It’s about taking your self-esteem, self-hate, and self-destructiveness; your desires, depressions, and frustrations; your passions, envies, and anxieties—everything you have come to feel makes you *you*—and having it all just disappear, like a train pulling out of a station. The past is past, the Forum says, and has no bearing on the future, which is yours to invent. “I saw,” says Carole Vaporean, a financial reporter for Reuters, “that I could create, over time, the world that I wanted for myself.”

“Living life powerfully and living a life you love” is the promise of the Forum, and Tootsie, an attractive brunette from East Brunswick, New Jersey, talks about it with the confidence of a sports fan and at a volume that makes the people at the next table start to listen. When she gets to the part about “transformation,” she raises her delicate fingers in air quotes, which she calls “bunny ears.” “I have to stop doing that,” she cries. “This is serious! But there’s something about it that’s so absurd.”

She takes a deep breath. “My transformation,” she says, sitting on her hands, “was a result of one realization: *My whole life has been about being special.* In high school, I was always an A student, but I felt special because I was also in a semi-professional dance troupe. After college, I went to Barcelona because I wasn’t just going to move to the city like everyone else.” Her neatly lipsticked mouth purses into a self-amused smirk. “I mean, my name is Tootsie, for God’s sake!”

> “YOU ARE A LOYAL VIEWER OF YOUR OWN SOAP OPERA. YOU LOVE IT! YOU COULDN’T DEAL WITH LIFE WITHOUT IT. WELL, GUESS WHAT? IT’S GOING OFF THE AIR.”

Ever since that weekend, all that has changed. “I no longer have to be the person of the past,” she says. “I can be any Tootsie I choose to be!”

To this end, she paid for the man in the subway to take the Forum.

WITH ITS EMPHASIS ON SELF-EXAMINATION, self-revelation, and sharing both with a roomful of strangers, the Forum seems more appropriate for seventies softies than aughties urban warriors. Yet for upwardly mobile twentysomethings like Tootsie—the generation that talks sex with the callousness of Samantha on *Sex and the City* but armors up with irony to discuss the meaning of life—the Forum offers a chance to explore their innermost hopes and dreams. In New York, the company recently moved out of its offices in a walk-up across from Macy’s. Now it leases an entire floor of One World Trade Center.

Unlike other New Age staples that have been reified as expensive indulgences—aromatherapy, bindis, Balinese end tables—the Forum isn’t remotely exotic. Nor does it offer enlightenment and a better body at the same time, like yoga. Held in a bright, antiseptic conference room, the Forum is run as a shades-drawn, no-whispering class moderated by one of 50 certified Forum leaders. Leaving during the three fifteen-hour days is discouraged—a posterboard sign warns, IF YOU LEAVE THE ROOM FOR ANY REASON, EVEN FOR A FEW MINUTES, YOU MAY GET THE RESULT BUT HAVE NO RIGHT TO EXPECT IT.

The Forum is only the beginning: Seven out of ten people who take the Forum go on to a higher level of Landmark’s “Curriculum for Living,” which includes the ten-session “Forum in Action” seminar series, the four-day advanced course ($700), and the five-day “Self-Expression and Leadership” seminar ($200)—about 250 hours in total. In addition, Landmark offers seminars on “Sex & Intimacy” and “Being Extraordinary” and a $1,900 “Wisdom Program.” (Landmark also offers courses for children and teens.) Any of the 60-odd courses can be repeated, or, in Landmark terms, “reviewed.” “I was very involved about five years ago,” says former *Rent* star Anthony Rapp, who was turned on to Landmark by actor Andy Dick, a childhood friend. “A couple months ago, I decided to review the Forum. I just loved it: It was like going to see your favorite band in concert, the familiarity so comforting and empowering.”

Some Landmark graduates also volunteer for the company, which has approximately 500 employees and a reported 7,500 unpaid “assistants” (though Landmark puts this number much lower) who answer phones, sign up recruits, and cater to the Forum leaders. “They have a person designated to make them lunches,” says Laura White, a former volunteer at the Washington, D.C., Forum office. “Someone makes sure they have a clean pair of socks after the second break.”

For some, it’s almost a second career. “I’ve been assisting and then leading the ‘Self-Expression and Leadership’ course for about seven years,” says Larry Panish, who owns the Tomato Restaurant in Chelsea and just sold the Moondance Diner. “To me, it’s a fair trade: Landmark may get my time for free, but I get to continue in the process of self-realization for free.”

Since Landmark doesn’t advertise its courses, it relies solely on satisfied customers to spread the word, and much of the initial course is spent exhorting participants to tell their friends, family, and anyone they might see on the subway. People often talk about it with their co-workers; at CNN, Landmark has been popular among on-air talent and upper management, including former executive vice-president Gail Evans. Devotees can even hold three-hour introductions to the Forum in their homes, à la Amway. At hers, attorney Linda Howard served punch. “The wine we had after, because this is a serious conversation,” she says. “It’s a con-

versation about your life."

Tootsie has done her part for Landmark, too, bringing about a dozen people to the center and signing up four friends from college. "There's a bunch of us from Cornell who are still a tight-knit group," says Tootsie. "So it's funny now because someone's always missing when we hang out because they're at the Forum. The couple girls who haven't done it are always rolling their eyes, saying, 'God, is So-and-so in the cult, too?' "

THOUGH TOOTSIE AND HER FRIENDS HAVE seen the Forum's light, many of them don't realize the program is older than they are. It goes back to a used-car salesman named Jack Rosenberg, who in 1960 left his wife and four children in rural Pennsylvania and took off with a new wife for the West Coast. On the plane, he read an *Esquire* article about atomic scientist Werner Heisenberg and economics minister Ludwig Erhard, and decided to change his name. He landed in California as Werner Erhard.

Erhard spent the next decade kicking around the West Coast self-improvement scene, first in the then burgeoning "human-potential movement" centered around the Esalen retreat in Big Sur, where he explored Gestalt therapy and Alan Watts's interpretation of Zen; then in more structured groups like the Church of Scientology and Mind Dynamics, which tried to help its adherents harness the power of the brain's alpha waves. Unlike most of his fellow seekers, however, Erhard meant business: In 1971, he quit his job with an encyclopedia-sales company and synthesized his explorations into est.

Promoting his course with an advertisement featuring his photo and a pitch tailored to the times—"Know and understand yourself and others"—Erhard soon had a hit on his hands. Thousands gathered in auditoriums to hear the koans he said would unlock the secrets of self-knowledge: "What is, is, what ain't, ain't"; "If you let a tree be a tree, you get a tree, not a jackass"; and "The sound of one hand clapping is just that—one hand clapping." Est became the basis for Tom Wolfe's article for this magazine on "The ME Decade," and it attracted more than a half-million people, including John Denver, Yoko Ono, and enough employees of one film company to earn it the nickname "Werner Brothers." Erhard also founded the Hunger Project, which pledged to end world hunger simply by raising awareness of the issue—which could be why, according to *Mother Jones*, only $2 million of the $67 million it raised was given to relief organizations.

As the company grew, Erhard also began to know and understand Monte Cristo cigars, a Mercedes with the license plate SO WUT, and a Pacific Heights mansion with the bedroom walls painted black. Assistants shined his shoes, cleaned his Sausalito houseboat, and cared for his Great Dane, Polo. Asked whether he was the Messiah, according to Steven Pressman's *Outrageous Betrayal*, Erhard replied that he wasn't—"I am he who sent him."

By 1991, however, after a scathing *60 Minutes* exposé, Erhard disappeared. These days, Landmark says Erhard has no role in its business, although their courses are based on his "technology"—the structure, style, and system of beliefs he used in est and later in the Forum, which he created in 1985 when est enrollment started to dip. Landmark's Forum is shorter than est and has fewer rules (in est, attendees weren't just warned they might miss something if they went to the bathroom—they weren't allowed to go at all), but it retains some similar exercises and the same tortured relationship to grammar. People aren't in the room; they are "present." One is not "committed to" something; he's simply "committed." A typical Forum phrase might read "The listening you are does not allow for the possibility of being committed that you are extraordinary."

Then there are the slogans written on the chalkboard by Forum leaders: CHANGE CAUSES PERSISTENCE; you must create a NEW WAY OF BEING, but you are PERFECT JUST AS YOU ARE. Even while Landmark teaches its truth, leaders repeatedly assert that "none of this is true"; participants need to "get it," but there's "nothing to get."

Consider the way one Forum leader compares the program with est: "The est training was based on experiencing your experience. The idea was that if you really, truly experienced your feelings, emotions, anxieties, all of those problems in your life would miraculously clear up. But that doesn't quite get to where the bad feeling came from. What's unique and powerful about the Forum is that it gives you the tools to get to the source."

The source, of course, is you.

"YOU!" SHOUTS THE TALL MAN PERCHED on a director's chair raised on a dais at the front of the room. "You are a loyal viewer of your own soap opera. You love it! You couldn't deal with life without it. Your friends are the people who watch it." He pauses for dramatic effect. "Well, guess what? It's going off the air."

The man is Jeff Willmore, a 41-year-old former entrepreneur with a Seinfeldian drawl and a dry sense of humor. Over the next three days, Willmore lectures about the principles of the Forum, introduces the vocabulary behind them, and calls up dozens of people to standing microphones to "share." Though most of the people at the Forum I attended were white and in their twenties or early thirties, there were

Photographed by Alex Tehrani.

also fiftyish black attorneys, Pakistani secretaries, and a miniskirted senior from the Ross School in the Hamptons. “Everyone says high school is where you’re supposed to figure it all out,” she said. “But I haven’t! So that’s why I’m here.”

The Forum runs from 9 A.M. to midnight each day, with only a 90-minute dinner recess that attendees are told to spend with other attendees. There are two other half-hour breaks, which don’t always offer enough time to catch the elevator downstairs to the subterranean World Trade Center mall and scarf down a bagel; then you’re late and one of the assistants with an orange name tag—not one of the white ones students wear—will ask why. The right answer isn’t “I was having a snack”; it’s simply “Yes.”

At the beginning of the Forum on Friday morning, we all agree to be on time with a show of hands. We agree to raise our hands before speaking, which we also agree to with a show of hands. We agree to wear our name tags; not whisper; not use drugs, alcohol, or aspirin over the course of the weekend; and not bring in any food or drink. “People say that you can’t have anything to eat because we’re trying to brainwash you,” says Willmore, who has pinned his name tag squarely on his tie. “Um, I don’t think so. We just don’t want spilling on the carpet.”

Once all the agreements are made—and we’ve all agreed again that we made them—Willmore introduces the idea of separating “what happened” from “the story about what happened.” A 51-year-old advertising copywriter steps up to a microphone and says, weeping, that her father died when she was 10, her husband left her, and she thinks the two are related. “That never happened,” says Willmore, handing her a Kleenex.

“Well,” she says nervously, “yes, it did.”

“What are the facts here?” he asks, pacing the stage. “Your father died when you were 10. Fact. Now men always leave you. That’s the story, the soap opera—the part that never happened! Get it?”

Then we applaud. We always applaud after someone shares.

Up at the microphones, people announce things that they’ve never told anyone. A slender thirtysomething aid worker for Eastern European refugees confesses that she doesn’t care about her clients and she took the job only because she was tired of corporate law. An Indian woman admits she doesn’t really love her husband. A 28-year-old attorney tells her deepest secret. “I moved from Somalia to London when I was 6, and my English was quite bad,” she says, a tremulous murmur in her voice. “The nuns at the new school told me to bring in money for lunch or to bring a lunch from home. I didn’t understand, so I brought both, every day. The nun kept asking, ‘Why aren’t you eating the lunch you paid for?’ This went on for a month or so. One day, she made me stay after the other kids left. She put the school lunch in front of me, and even though I’d already eaten my lunch from home, she made me eat it. I got so sick to my stomach that I threw up in the plate. And she made me eat that, too.”

Coming to America:
Jerry and Tootsie
er Gramercy
k apartment.

“I’m loving this,” confides a woman next to me, breaking the no-whispering rule. “ ’Cause it’s just like *Oprah*, and I love *Oprah*.”

In each case, Willmore exhorts people to let go of their anger toward those who have hurt them. This is “getting complete,” which involves calling up those who wronged you and asking *them* for forgiveness (a bank of phones are provided for this purpose). “Don’t say, ‘I forgive you even though you were a bastard to me,’ ” says Willmore. “Getting complete is the kind of forgiving where you say, ‘Hey, I just wanted you to know I’m okay with you.’ ”

After you get complete, explains Willmore, it’s time to have an “enrollment conversation,” as in “I’m calling because I want to enroll you in the possibility of me having an extraordinary life.” That’s followed by the “invitation conversation,” in which you ask those close to you to attend your Forum “graduation” on Tuesday night (“because it would mean a lot to me”), and the “registration conversation,” in which you ask them to take the Forum themselves (“because I think it would be good for you”). “There’s also a bonus assignment,” says Willmore. “Who thinks they can bring three or more people to their introductory Forum?”

By the last night, people are pledging to invite everyone they know. At the end, Willmore scrawls on the board the phrase LIFE IS EMPTY AND MEANINGLESS, AND IT’S EMPTY AND MEANINGLESS THAT IT’S EMPTY AND MEANINGLESS on the board, and the room goes nuts. Everyone’s getting it, even a brunette publicist who complained earlier that she felt like the “bullshit police”—though, as Willmore says, “there’s nothing to get.”

Much of what the Forum teaches comes down to the Nike slogan—“Just Do It.” But after three days of homework assignments and rigorous exercises like the “fear conversation”—in which everyone is encouraged to look around them, be afraid, and then conquer that—participants walk away with a catharsis and an unholy confidence in what they can accomplish. Whatever peo-

Photographed by Alex Tehrani.

ple come in wanting to do but are afraid to follow through on they tend to leave seeing as their destiny revealed, whether it's getting a divorce or getting off the grid. "You could die tomorrow," Willmore declares repeatedly. "There is no someday to do this stuff—the time is now."

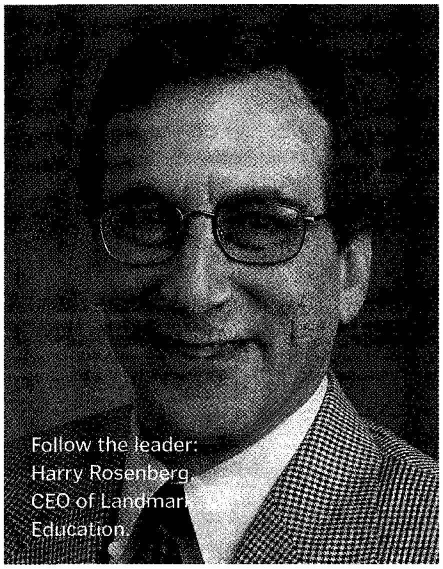
By the end of my Forum, a gay 30-year-old has come out to his parents and a septuagenarian has proposed to his longtime girlfriend. "It's hard, especially when you get really deep, but it's a complete transformation," says Lavinia Errico, the co-founder of the Equinox gym chain who sold it for a reported $150 million in December and took the course months ago. "Before, I was this tragically hip girl—nails, feet, outfits, everything had to be perfect. I was always like, 'I'm moving, I'm shaking, I've got no time for you.' I was freely expressed, but I was freely expressed as a bitch! Now sometimes I hear myself talking, and I'm like, 'God, I'm such a cornball!' But I'm closer to who I really want to be."

At the back of the room, Robin Quivers is watching the proceedings intently—Willmore was her Forum leader, and she sometimes comes by when he's in town. Though Quivers wrote a book about her unhappy childhood (her mother was physically abusive and her father molested her), it's the Forum that helped her truly put away the past. "I called up my mother and asked, 'Mom, will you come spend my birthday with me?' " says Quivers. "When I said that, she was so frightened. My mother was scared of me because I had spent my whole life making her wrong! Once I got that, I called her back and said, 'You know what, Mom? I really want you to come, and bring the whole family!' And they all came, to my apartment for the first time, to the radio station, just all over." She pauses. "My father died the following year. So it really was an amazing opportunity."

During one of the half-hour breaks, I run down to America's Coffee with Alex Kuscher, a petite blonde registered by Tootsie's best friend. After we discover that the guy pouring our coffee had also signed up for a Forum, Alex tells me that the man Tootsie met on the subway is in our course, wearing an old pair of eyeglasses Tootsie asked her to give him. "You can't miss Jerry," she laughs. "He's the guy wearing women's glasses." Sure enough, there he is in the front row, looking up words like *authentic* and *meaningless* in a French-English dictionary, wearing glasses with arms that only reach his temples.

Jerry left his own glasses in the Democratic Republic of Congo. After his father was murdered before his eyes, Jerry became more active in an opposition party. One day the house where he lived was set on fire and he was taken captive. Months later, he escaped in the back of a truck to a town where he was able to contact his uncle, who sent Jerry his passport, a plane ticket to New York, and $100, most of which he spent on the taxi from JFK. He slept on the street, then stayed at a shelter until he found room and board at a synagogue in Williamsburg, where he works as a maintenance man and Shabbos goy. Then he met Tootsie and he learned how to tune out his soap opera.

"BEFORE, I WAS THE TRAGICALLY HIP GIRL," SAYS LAVINIA ERRICO. "I WAS FREELY EXPRESSED, BUT I WAS FREELY EXPRESSED AS A BITCH."


Follow the leader: Harry Rosenberg, CEO of Landmark Education.

SPRAWLING OVER AN ENTIRE FLOOR OF A skyscraper in San Francisco's financial district, with a half-dozen clocks for various time zones hanging over the receptionist's desk, the world headquarters of Landmark looks every bit the office of an information-age global corporation. Which, of course, it is. "We're all over, as you can see," says Landmark's CEO, Harry Rosenberg, his gold Neiman Marcus tie swinging as he extends an arm to a world map marked with tiny red dots. "Next, we're thinking Korea, Hong Kong, China, Singapore. We're already in two cities in Japan. Japan is ridiculous!"

A chatty father of two who likes to golf, Rosenberg has a salesman's tendency to overuse names and a self-deprecating, *me, a CEO?* kind of laugh. He's been the head of Landmark Education Corporation since 1991, when he and a handful of employees bought "the technology" from Erhard, who, as it happens, is Rosenberg's older brother. Rosenberg was 10 when Erhard left Pennsylvania, and, along with the rest of his family, heard nothing from him for twelve years—"Literally, we didn't know if he was dead or alive." One day, Erhard appeared on the Rosenbergs' doorstep, and soon Harry moved to San Francisco to work for est. "The healing process that happened there was great," says Rosenberg, nodding. His own 8-year-old daughter just completed the children's Forum.

Though it was rumored that Erhard sold his system for $1, it was later revealed that he received an initial payment of $3 million in addition to an eighteen-year licensing fee that was not to exceed $15 million; Erhard kept the Mexican and Japanese branches of the operation. By then, est had fallen out of favor: At best, it was seen as a seventies fad; at worst, a successful scam. Even as Erhard planned to sell his company and leave the U.S., the *60 Minutes* segment reported that est had an elaborate series of offshore tax shelters, and two of Erhard's daughters were accusing him of sexual abuse. (His daughters later recanted.)

To Erhard's supporters it was a setup, engineered by disgruntled ex-esties and the Church of Scientology. According to *60 Minutes and the Assassination of Werner Erhard,* a Landmark-approved book on the subject by Dr. Jane Self, Scientology considered Erhard a traitor for what the church considered the liberal use of its techniques. "Werner made some very, very powerful enemies," says Rosenberg. "They really got him."

The exposé only reinforced the group's persecution complex; details of the company's operations are closely guarded. "No one in the organization gossips," says Suzie

Courtesy of Landmark Education.

The sound of two hands clapping: Students at the Forum.

Simmons, a professional coach. "Gossip kills organizations." Convinced the company is misunderstood, Landmark diehards tend to close ranks. "Anyone who wasn't a part of Landmark was basically to be looked down upon, like an enemy," says White, a former volunteer. Eventually, "I really didn't have any friends outside of Landmark. And other people really didn't like me after a while."

When Landmark is challenged, it sometimes responds in court. It's brought libel suits against Berkeley professor Margaret Singer for her book *Cults in Our Midst,* and against the Cult Awareness Network, which had provided information about the organization to concerned callers. Both cases were settled out of court, and CAN stated that it "does not hold, and has never held . . . that Landmark is a cult or sect." (A bankrupt CAN was purchased by a Scientologist shortly before the settlement.)

Landmark often justifies the value of its courses by citing a 1997 Harvard Business School case study, "Landmark Education Corporation: Selling a Paradigm Shift," which outlines the company's business practices and underlying message in glowing terms but doesn't cover the psychological aspects or effectiveness of Landmark's programs. As of this year, Harvard is no longer printing the study, teaching from it in courses, or keeping it in its library. "Landmark ordered 75,000 copies of the study," says a source at the school. "That's when we knew we had a problem." (Landmark's spokesman, Mark Kamin, calls this figure "grossly inaccurate.")

Last year, Landmark had revenues of $58 million, and Rosenberg says the company has bought outright Erhard's license and his rights to Japan and Mexico. Entirely employee-owned and run by a board of directors elected by the staff, Landmark also draws on the expertise of successful devotees like Mick Leavitt, producer of *One Flew Over the Cuckoo's Nest,* who works part-time in Landmark's business-development department. Eventually, says Rosenberg, that development might even include leaving behind some of the hard sell associated with Landmark's courses. "We've been accused of pressuring people in terms of our, quote, 'sales,' and we're out to avoid any of that," he says. Instead, "I'd like to experiment with advertising," he continues. "We're coming out with an audiotape. We'll probably do a book." Rosenberg is also "committed" that within five years Landmark will have an IPO.

THE BIG QUESTION, OF COURSE, IS, WHAT exactly is the Forum selling? "There's no question that the combination of examination, encouragement, and the act of speaking out has been shown to have the psychological benefit of freeing people up to see things about themselves that they never have before," says analyst Kevin Garvey. "My problem is that there's an amount of control going on that Landmark's not honest about. People are being put into a state where they are—here's the bogey word—hypnotizable. So I don't care if they can screw better or make more money—their freedom is being taken away. Can you have freedom without knowledge? I think the answer is no."

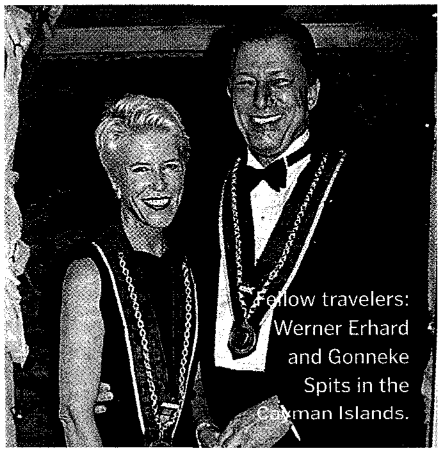
Along with his handful of peers in "exit counseling"—a gentler version of "cult deprogramming"—Garvey believes that Landmark employs a kind of thought reform similar to conditioning used by other Large Group Awareness Trainings, some cults, and the U.S. Marines. Like those organizations, the Forum drives its points home with loaded language, relentless repetition, and a carefully constructed environment. "We controlled even subtle things like the quality of light and the sound that came out of the microphones," says White. "The style of lettering on all the signs had to be exactly the same or it was a really big deal. We covered the mirrors. We put all the chairs in a specific order."

Landmark refutes such claims, citing studies the company has requested from such experts as Dr. Raymond Fowler, the CEO of the American Psychological Association (who conducted the study independent of the association's auspices), and Dr. Edward Lowell, a specialist in mind-control techniques, who interviewed thousands of people involved with Landmark's programs and concluded that claims of brainwashing are "ridiculous." "I've also got this letter from Bishop Otis Charles," says Kamin—" 'By no definition I know of can the Forum or Landmark programs constitute a cult or sect.' An Episcopal bishop! Does that seem like someone who would be supportive of a cult?"

"Although there's a perception that people who get involved with such organizations are simply stupid, lonely, mentally ill, whatever, the dependence on such groups

Photographed by Alex Tehrani.

"ANYONE OUTSIDE LANDMARK WAS TO BE LOOKED DOWN UPON. I REALLY DIDN'T HAVE ANY FRIENDS OUTSIDE OF LANDMARK."



Fellow travelers: Werner Erhard and Gonneke Spits in the Cayman Islands.

is very real," says Paul Martin, director of the country's only recovery center for such groups, Ohio's Wellspring Retreat. "For some people, life becomes living for the next seminar. It becomes, in a sense, a person's religion." Put a different way, "people become Landmark junkies," says exit counselor Rick Ross, who says he gets more calls about Landmark than about any other group. "They start to take courses, and they just don't stop."

"For six months, I was just hooked," says a recently counseled Landmark participant from Denver, Colorado. "My parents kept pushing me to do it, and I thought, 'My God! If everyone did this, there would be no need for drugs, 'cause the euphoria is just so . . . euphoric!' I took the whole 'Curriculum for Living,' assisted constantly, and even dropped out of school because being a medical assistant wasn't 'extraordinary' enough for me. Then I had a miscarriage. I missed a seminar because I was grieving for my baby. When I showed up the next week, the leader said, 'The good news is the loss of your baby doesn't mean shit. What does mean shit is that you have gone outside your integrity because you missed your seminar.' "

For many disillusioned dropouts, what seems to replace an obsession with Landmark is . . . an obsession with Landmark. There are dozens of anti-Landmark sites on the Internet, one of which, presumably for inspirational purposes, quotes the lyrics to Edie Brickell's "What I Am": "Philosophy is a walk on slippery rocks / Religion is a light in the fog / I'm not aware of too many things / I know what I know, if you know what I mean." On most of them, the million-dollar question is: Where's Werner?

Kamin initially said he didn't know where Erhard was and later said that while Erhard plays no role at all in Landmark's operations, he and his brother have remained in contact. "Besides the fact that he's my brother, the company considers Werner a friend," says Rosenberg. In fact, Erhard has appeared at company functions, including a program in Toronto and a seminar in Japan. "From time to time, Werner might be at a program that Landmark is hosting if he happens to be in that city," says Kamin. "It's very natural that we would invite him. We respect the guy, and feel that he made not only a big contribution to us but to billions of people around the world."

Though his whereabouts have been shrouded in mystery since 1991, it turns out that Erhard has been living at least part of the time in Georgetown, the capital of the Cayman Islands, with Gonneke (pronounced "Hanukkah") Spits, his assistant during his encyclopedia-selling days and later a key executive in est. Changing his surname yet again—he goes by Werner Spits—Erhard has joined an eating club called Chaîne des Rotisseurs, which holds formal themed dinners several times a year. One eleven-course feast (roasted squab, peaches in chartreuse jelly) re-created the last dinner on the *Titanic*.

FOR JERRY, THE FORUM WAS "THE BEST present anyone ever gave to me. Before I came, I could not sleep at night because I could not forget what had happened to me." Sitting on the ground outside the World Trade Center, he cradles his head in his hands. "Now I know that nothing happens by accident. I am committed I will make a new life in America."

Jerry wanted to take the Advanced Forum very badly, so he started saving whatever money he didn't need to live on for the $700 registration fee. Meanwhile, he met with Tootsie nearly every week to work on his application for political asylum; she also lent him her laptop so he could write his life story. The week after he took the Forum, Jerry went to a bar called Calico Jack's for Alex's going-away party—she had to have a bunion on her foot removed and was planning to recuperate out of town—and Alex asked him to sign her crutches. "I want to have a party for my birthday," said Jerry, sipping a Corona. He would turn 29 the following week. "Maybe you all can come?"

A couple of weeks later, the money that Jerry was going to spend on the Advanced Forum was stolen out of his apartment, along with his passport, his application for asylum, and Tootsie's computer. "I can't believe someone did this," says Jerry. "It makes me so mad!" He was bored with his job at the synagogue and was having a hard time "making new possibilities." He had tried to call the Congo, but he couldn't reach his family. "But the people from Landmark call me all the time," he says.

"Jerry," says Tootsie, in her singsong voice. "They do that to *everyone*."

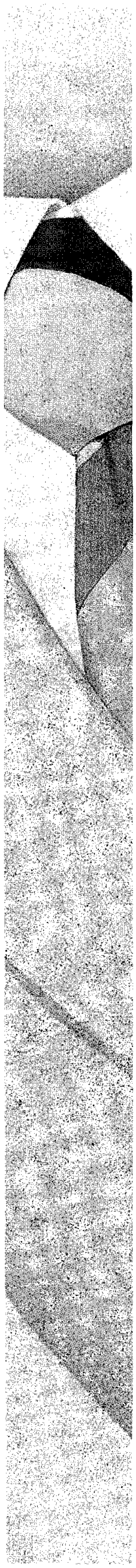
"Well, they said they wanted me to assist, something about a weekend for the teenagers—"

"God!" says Tootsie. "This is *so* not the guy who has time to go volunteer at the Forum." In the month since she took the Advanced Forum, Tootsie has started to have doubts about Landmark. "I really believe in the work," she says, "but I think there are some things that aren't so great—what's up with all this volunteering? The longer it gets without me going down to the World Trade Center . . . I don't know. I mean, I'm committed to Jerry, but it just feels like, 'What was I doing?' "

Other Forum graduates are picking up where Tootsie left off. Six weeks after the Forum I attended, I received an e-mail from a technical designer who had taken the Forum when I was there. She was now in the advanced course and she had told two strangers about it on her way home. She also wrote: *I am inviting you to my completion of the advanced course. Please take this opportunity to find out if the advanced course can be of benefit to you and your life. Bring your calendars and money (could be in form of cash, check, or a credit card), in an event that you decide that you want to take it you have everything is available. For those who are very sure they do not want to do the advanced course, bring it anyway. If you are sure you are not taking it, it is completely safe in your pocket.* ■

Additional reporting by Sara Wilson.

Photograph by Gretchen Allen.



White Power

Against Arab terrorists or Wall Street criminals, U.S. Attorney Mary Jo White always plays to win. But is investigating the president who appointed you really such a good career move?

By Nina Burleigh

U.S. ATTORNEY MARY JO White meets the press wearing a navy-blue suit fastened with a row of metal buckles that look like maximum-security dead bolts. At five feet tall, she's a cuter version of the actress Linda Hunt, and to counter her diminutive size, she often dresses like a Prussian cavalry officer, with military-style epaulets and rows of brass buttons.

White walks briskly to the podium and peeps over a bank of microphones. She's jubilant, having just won convictions in the 1998 bombing of the U.S. embassies in Africa that killed more than 200 people, but it's not her style to show it. Instead, as she explains how this verdict is a triumph for American democracy, her face remains a stern mask. Outside, the afternoon sky blackens, and a peal of thunder gives the press conference a suitably ominous coda.

Maybe the thunderstorm is just an angry reaction to the verdict from Allah, but a similar cloud has been hanging over White for some time. This moment of triumph should have been the capstone to her eight-year tenure as U.S. Attorney for New York's Southern District. Under her watch, the office has been at the center of America's campaign against international terror, and the guilty verdict for the embassy bombers is just one in a string of successful convictions that goes back to her first win, in 1994, against the World Trade Center bombers.

But as White slips back behind the blue curtain to celebrate with her staff in private, the press corps is actually less interested in her triumph against terror than in her next move in a far murkier arena. Everyone wants to know whether she is going to indict anyone over the last-minute pardons granted by President Bill Clinton. White, who likes to portray herself as resolutely apolitical, has become embroiled in the kind of politically charged case that she avoided throughout her career. Prosecuting terrorists is a guaranteed crowd-pleaser, but investigating the man who gave you your job is something else entirely. Was this really how she wanted to end her term as U.S. Attorney?

ILLUSTRATED BY PHIL HULING

FOR THE PAST EIGHT YEARS, WHITE HAS wielded colossal power within the Silvio J. Mollo federal building, a brown citadel in Police Plaza. At 53, she is the first female U.S. Attorney in Manhattan, a position formerly held by a long line of men who went on to become U.S. Senators, mayors, attorneys general, and secretaries of State and War. Her predecessors include Mayor Giuliani, Manhattan district attorney Robert Morgenthau, and legal legends like Elihu Root, who went on to become Teddy Roosevelt's secretary of State and a winner of the Nobel Peace Prize, and Henry Stimson, FDR's secretary of War.

Mary Jo White is one of only a handful of Clinton appointees that the Bush administration has decided to keep on, but she may be wondering how lucky she really is to be staying. Investigating the Democrat who appointed her on behalf of a Republican regime possibly bent on revenge could be an uncomfortable spot for a woman who is used to appearing totally impartial.

In Washington, subpoena-weary ex-Clintonites have inadvertently been referring to White as "the independent counsel," says Lanny J. Davis, who was Clinton's special counsel between 1996 and 1998. "It seems rather smart of Attorney General Ashcroft to retain a Clinton appointee to do this investigation. Suppose he'd appointed a Jesse Helms favorite. He'd immediately face questions about whether he was engaged in an independent inquiry or a partisan agenda."

> Despite her height, she was a fierce member of the women's basketball team as a young prosecutor. 'People checked their knees for teeth marks,' says one lawyer.

Leaks about White's investigation indicate that the former president might have less to worry about than his brother, Roger Clinton, who allegedly took money from some unsavory characters in exchange for promises that the president would grant them pardons. Roger is expected to plead the Fifth.

When Clinton appointed her to the nation's premier prosecutor's office, the Democrats could have claimed her as their own, but she has certainly not shown any favoritism in their direction now that the Republicans are in office. If she indicts either Clinton brother, White will finally be staking out a position on the political map that she's been more comfortable tiptoeing across.

Bill Clinton isn't the only big Democrat currently in her sights. In March, White took over the corruption investigation of Senator Robert Torricelli. After a special commission investigating Torricelli disbanded, the Justice Department turned the case over to the Southern District rather than to the federal prosecutor's office in New Jersey, where the crimes allegedly occurred. It is unclear how the case landed on White's plate. One rumor blames Torricelli himself, because he had been complaining that he would never get a fair shake from the New Jersey Feds. It is also possible that the Justice Department was worried Torricelli would get *too* fair a shake from a home-state prosecutor he had a hand in appointing.

Another prominent Democrat in White's sights is Democratic Party chief Terry McAuliffe. After a long lull in investigating a money-laundering scandal involving former Teamsters president Ron Carey, White indicted Carey in late January on charges that he lied to investigators. McAuliffe is reportedly implicated in a scheme to trade support for Carey for union contributions to the Democrats in 1996. McAuliffe's lawyer has said he's been assured by federal prosecutors that McAuliffe was not a target of the probe. But the prospect of the Democratic Party chief's being grilled before a grand jury remains. McAuliffe did not return calls for comment.

Gina Talamona, a spokeswoman for Ashcroft, says "there's no specific timetable" for White's departure and insists the decision to retain White was made before the pardon investigation began. "This is an administration clearly bent on replacing U.S. Attorneys as fast as they can," says former NYPD commissioner Bill Bratton, who worked with White in the beginning of her term. "The fact that they left her in place is a reflection of the respect they have for her and that they don't feel she will sandbag the case. Mary Jo is somebody who will go where the truth is and let the chips fall where they may."

Ironically, White was a significant player in the Clinton Justice Department—she was even on the shortlist for attorney general before Janet Reno was appointed. (Al Gore was also reportedly considering her as his attorney general.) She worked closely with Reno in the early days of the administration, shuttling between New York and Washington as chairperson of the attorney general's advisory committee, representing the country's 93 U.S. Attorneys. "She gave me her perspective on matters of ethics, cases, and policy, and it was extraordinarily helpful," Reno says. Of White's overall performance, Reno says, "She was splendid."

White herself won't talk to reporters about her motives—or anything else. At a recent public appearance to discuss the relationship between the press and the legal community, White admitted to having called the press only twice in her eight years in office. In each case, she was trying to get a New York newspaper to hold a story in order not to jeopardize an investigation or a witness. She was, she said, successful both times. "My batting average would be much less if I called more often," she added.

THE U.S. ATTORNEY'S OFFICE HAS ALways required a high comfort level with the boys in law enforcement, but White has stood out as a prosecutor's prosecutor, happiest socializing with FBI agents and cops. "She is a woman in a man's world, and she is in a world of very significant men, by and large, like Morgenthau and the police commissioners and the mayor," says Bill Bratton. "She is a tough cookie. It's understood that you don't mess with her. She is somebody who I don't think holds grudges, but she will certainly fight for her share of the pie. She is more than willing to get in the ring and slug it out, but she won't hit you with a low blow."

White is willing to use her size to charm the tough guys. "She's small, with a big smile, very friendly and charming," says defense attorney Gerald Lefcourt, who has known her for twenty years. "But she is no liberal. She's pretty tough." One of her closest friends describes her look as "all-American 10-year-old," and

Photographs: from left, courtesy of Columbia Law School; James Leynse/Corbis Saba.

she's been known to boast about having some Cherokee blood. White has an easy, nonthreatening sense of humor. At one law-firm meeting run by her former partner George Lindsay (the brother of the late New York mayor), Lindsay was having trouble understanding her. "Mary Jo, I can't hear you—will you please stand up?" he said. Her reply: "I already am."

The U.S. Attorney's office in Manhattan is a magnet for the nation's most ambitious young lawyers, because they get high-profile trial experience. "The cases are big, interesting, and exciting," says Gary Naftalis, a former assistant prosecutor and longtime friend of White's. "And," he adds, "you get FBI agents!"

Most federal prosecutors move on to lucrative private practice after five years or so in the federal building, but some never get the thrill of the hunt out of their blood. White is one of those. It is unclear what she will do if and when the Bush administration cuts her loose. She has reportedly turned down a federal judgeship, a job-for-life that most of her peers would be thrilled to accept. And she is unlikely to follow Giuliani into politics (though her righteousness and bellicosity are very Rudylike).

White mischief: U.S. Attorney Mary Jo White meets the press after the guilty verdict in the embassy-bombing trial last month. Top, White at Columbia Law School in the seventies.

White may be one of the boys, but she is also a member in good standing of an old girls' network made up of women who entered New York's legal community at around the same time in the seventies, people like sex-crimes prosecutor Linda Fairstein, State Supreme Court judge Leslie Crocker Snyder, and New York's chief judge, Judith Kaye. Of that set, White is indisputably the least public. But her grim public manner belies her inner drive. She has a wild competitive streak that makes her the ideal captain of a team loaded with testosterone-pumped prosecutors and buzz-cut agents. She has a reputation as a woman who can take a joke but who knows when to come out swinging. "I would ordinarily say she is full of hell, if that description didn't fit with being U.S. Attorney," says former law partner Jim Goodale.

White is also a notoriously aggressive jock who jogs daily, has a tennis court at her country house, and is an obsessive baseball fan. Trying big cases, of course, is the ultimate team sport, one in which even a five-foot female can be Michael Jordan. "I think she genuinely loves being U.S. Attorney," Naftalis says. "She wants to be where the action is. She is not afraid to take tough cases. She's not timid and she's not counting the days before her term ends." And White's gung ho, win-at-all-costs style is one reason some people think Clinton may be in trouble. Many current and former Southern District prosecutors regard the pardons of tax cheat Marc Rich and his partner as a flat-out dis to the U.S. Attorney's office—which had indicted Rich originally.

In her scant public appearances, White has restrained the vital personality known to her family, colleagues, and friends. Her husband, John White, is head of the corporate-practice section at Cravath, Swaine & Moore. His ample salary is what enables White to stay in public office. White's best friends are career women she met back in her days as a young prosecutor. This summer, White, her husband, and her son will join the families of two of these women, attorney Sara Moss and federal judge Barbara S. Jones, to do a Grand Canyon whitewater-rafting trip. This fall, she and a group of pals plan to do a women's-only Outward Bound trip somewhere in the North Carolina woods.

White, Jones, and Moss became good friends in the federal prosecutor's office in the late seventies. They bonded as a trio of hardball female prosecutors in the criminal division who all also happened to be short. White eventually gave the trio a nickname, "the Sids," after Sid Vicious. "We thought it was hysterical that we were these tough prosecutors when we were this small," Moss recalls. "We still have our Sids T-shirts. And everybody now thinks we're just middle-aged ladies." The three Sids still pal around, and last summer they went to a Tina Turner concert together.

White and her husband share an apartment in the city along with a weekend house. When dining out, she orders meat and potatoes, and will choose a beer no matter what expensive wine is offered. She does not, friends note, cook or make an effort to socialize with the city's power set.

She is such a devoted Yankees fan that when John checked into the hospital for an emergency blood transfusion because of stomach ulcers, White made sure he was all right, then asked him for his ticket to that night's Yankees game. She then called a pal, Southern District judge John Koeltl, and ran off to the stadium, leaving her husband to recuperate alone. Friends describe her as the dynamo of the couple. "He is the straight man, she is the cutup," says Goodale. "He is very accomplished in his own right," says Moss, "but he is also her great supporter and her closest confidant." (John White says it is his practice not to be interviewed about his wife.) They have one teenage son, who seems to take after his parents. "They do ball games together," says a friend. "You can ask him who played center field for the Red Sox in 1931 and he can answer it. He's been able to answer it since he was 10. I have a sense that baseball is all that's talked about around the family dinner table."

For years, White buzzed around Manhattan on a motorcycle. She once even arrived for a tennis match against a male colleague on her motorcycle with "I Am Woman" blaring from a boom box. And despite her height, she was a fierce member of the women's basketball team as a young prosecutor. "People checked their knees for teeth marks," says one defense lawyer.

BORN IN KANSAS CITY AS MARY JO Monk, White was raised in the lily-white Washington, D.C., suburb of McLean, Virginia. In the fifties, McLean was equal parts Virginia redneck and government spook. The sleepy town was suddenly filling up with families of Pentagon bureaucrats and employees of the Central Intelligence Agency, which broke ground for its headquarters in nearby Langley in the late fifties. White's father was an attorney and her mother a homemaker. White met her future husband in eighth grade and married him in 1970, just after she graduated Phi Beta Kappa from the College of William and Mary in Virginia.

After getting a master's in psychology at the New School, she went to law school and graduated at the top of her class at Columbia in 1974. Her first job was clerking for a federal judge, Marvin Frankel, a notoriously difficult boss. (White immediately distinguished herself by having the guts to tell him whenever she disagreed with him.) In 1978, she was hired by U.S. Attorney Robert Fiske as a line assistant in the Southern District. (White later had a hand in Reno's appointment of Fiske, a moderate Republican, as the first independent counsel to investigate Clinton; he was subsequently replaced by Ken Starr.) White handled her first terrorism case at that time, prosecuting a group of violent anti-Castro radicals called the Omega 7. "We absolutely knew she was a star," recalls Moss. "She did twice as many cases as anybody else; she was smart and fast. She had real brainpower and judgment. But she was down to earth."

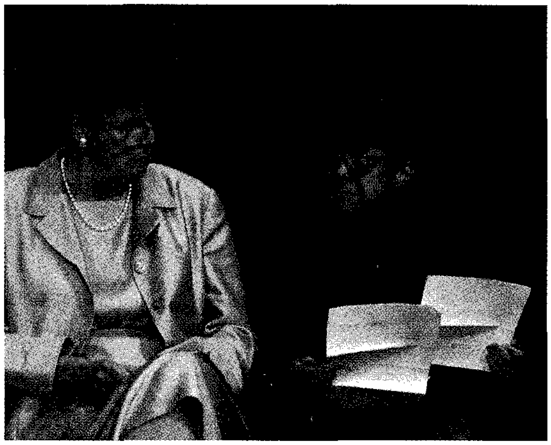
As a young prosecutor, White could be merciless in spite of her affable front, according to Lefcourt. He recalls a case in which a client of his, a lawyer, was being tried for hitting a federal marshal. The lawyer's career hung in the balance, and he was sobbing when a guilty verdict was read out. But then the jury foreman announced to the judge that a mistake had been made and that actually they had found the man innocent. White, who was not even involved in the case but was in the audience to show support for the marshal, immediately stood up and objected. The judge overruled her, but White appealed the case because the jury had initially used the word *guilty*. She lost.

Jim Goodale, a First Amendment lawyer at Debevoise & Plimpton, lured White away from the prosecutor's office in 1983. There she tried cases for clients like the New York *Times*. "She was a super-super-superstar," Goodale says. White defended, among others, *Times* columnist Sydney Schanberg in a libel case, and she was one of the first women to make partner at Debevoise.

White spent seven years in private practice but was clearly hankering to return to public service. She casually courted local power brokers of both parties who could help her get her dream job: U.S. Attorney. She could often be found in the company of former *New York Law Journal* owner Jerry Finkelstein, an old-style backroom operator who takes pride in making connections between lawyers and pols. "She would sit there and drink beer with Finkelstein," says one of White's former partners. "The average large-firm lawyer would never hang out with him, but Mary Jo can."

In 1990, Gary Naftalis recommended White to Eastern District U.S. Attorney Andy Maloney (a Bush I appointee), who immediately hired her as his chief assistant. "I have been accused of being the original male chauvinist," says Maloney. "I was looking for a chief assistant. She was making a half-million a year at the time. I met her at the University Club and she ordered a beer instead of a white wine like you ladies usually like. The rest is history. She became the first female chief assistant in the New York City area. The police commissioners love her. The FBI loves her."

FBI agents and police commissioners do indeed heap praise on her. "To me, Mary Jo is a prosecutor with a capital *p*," says FBI assistant director Barry Mawn, head of the New York office. "She's tough because she's thorough. She looks at every aspect of the investigation, and if anything is there, she will pursue it until she is satisfied."



Office politics: Above, White in her Manhattan office in 1995; left, with Attorney General Janet Reno in Washington, D.C., in 1998.

White may love cops, but she is no Giuliani. "She doesn't use the office the way Rudy did," Lefcourt says. "There is none of that politicking." Her record on pursuing cases against the NYPD isn't notably aggressive, but White is not a knee-jerk supporter of the police; her office is currently handling a racial-profiling case against the NYPD. Yet like Giuliani, White can get mean when cornered. In one widely reported incident, she impressed Bratton and many others by standing up to Morgenthau in the perennial turf battle over big cases between the district attorney's office and the federal prosecutor in Manhattan. Morgenthau was working a major securities-fraud case in 1997 when White swooped in and indicted one of Morgenthau's informants in order to get the case back into her jurisdiction. "She stood up to Morgenthau in a strong fashion," says former Police Commissioner Ray Kelly. "And people are aware of that."

Finkelstein introduced her to Jonathan Bush, the former president's brother, and they became tennis buddies. The Republicans at that time saw her as one of their own. The original plan was for White to be nominated to

Photographs: from top, Howard Simmons/New York Daily News; Harry Hamborg/New York Daily News.

Brooklyn's Eastern District office by Senator Al D'Amato when Bush I was still in the White House. To ease the way for her, Maloney resigned a few months before his term was out so that White could take over as interim U.S. Attorney in 1992. But when Clinton was elected, the more prestigious Southern District position in Manhattan opened up, and since Clinton was looking for a black or female appointee, White's name came up. Once again, White's friends in high places—this time, Democrats like Bernie Nussbaum, Clinton's first White House counsel, and Senator Daniel Moynihan—put her over the top. Predictably, there were no objections from Republican senator Al D'Amato, who could have vetoed her appointment.

White still meets regularly with the old boys' crowd at the University Club. Finkelstein says he and his buddies choose more exclusive seating when she's expected, because they don't want her to have to meet someone she might rather not know. "We worry that someone might walk up to the table who is under investigation," he says. Although they all think of her as "a regular guy," Finkelstein says the men usually peel the Cohiba labels off their cigars before she arrives.

> 'I think she genuinely loves being U.S. Attorney. She wants to be where the action is. She's not timid and she's not counting the days before her term ends.'

WHITE IS SAID TO BE PROUDEST OF the indictment and convictions of more than 24 people involved in global terrorism during her term. The convictions a few weeks ago of four men in the 1998 embassy bombings in Africa that killed 224 and injured over 4,000 were only the latest in an ongoing probe that dates back to the World Trade Center bombing. White and her team of prosecutors, led by assistant U.S. Attorney Patrick Fitzgerald, successfully prosecuted the blind sheik Omar Abdel-Rahman for his role in the World Trade Center bombing; and they have charged Osama bin Laden, the wealthy Saudi believed to be hiding in Afghanistan, with masterminding several bombing plots. The World Trade Center investigation led White's office to Bin Laden, and White had a sealed indictment just months before the African-embassy bombings. The office is also currently investigating yet another terrorist act thousands of miles away, last year's bombing of the U.S. destroyer *Cole* in Yemen.

Passage of federal anti-terrorism laws during the nineties legally extended the reach of the New York FBI and prosecutors, and White has been aggressive in getting and keeping the investigations in the Southern District. "The laws address the protection of U.S. citizens overseas, and we now have the capacity to investigate overseas," says the FBI's Mawn. "In the eighties, we just looked at New York City. Now we look at what happens in the world. The FBI has the jurisdiction to do it, and Mary Jo is very aggressive in those types of investigations and prosecutions. That has led to her office being in the forefront of conducting these extraterritorial investigations."

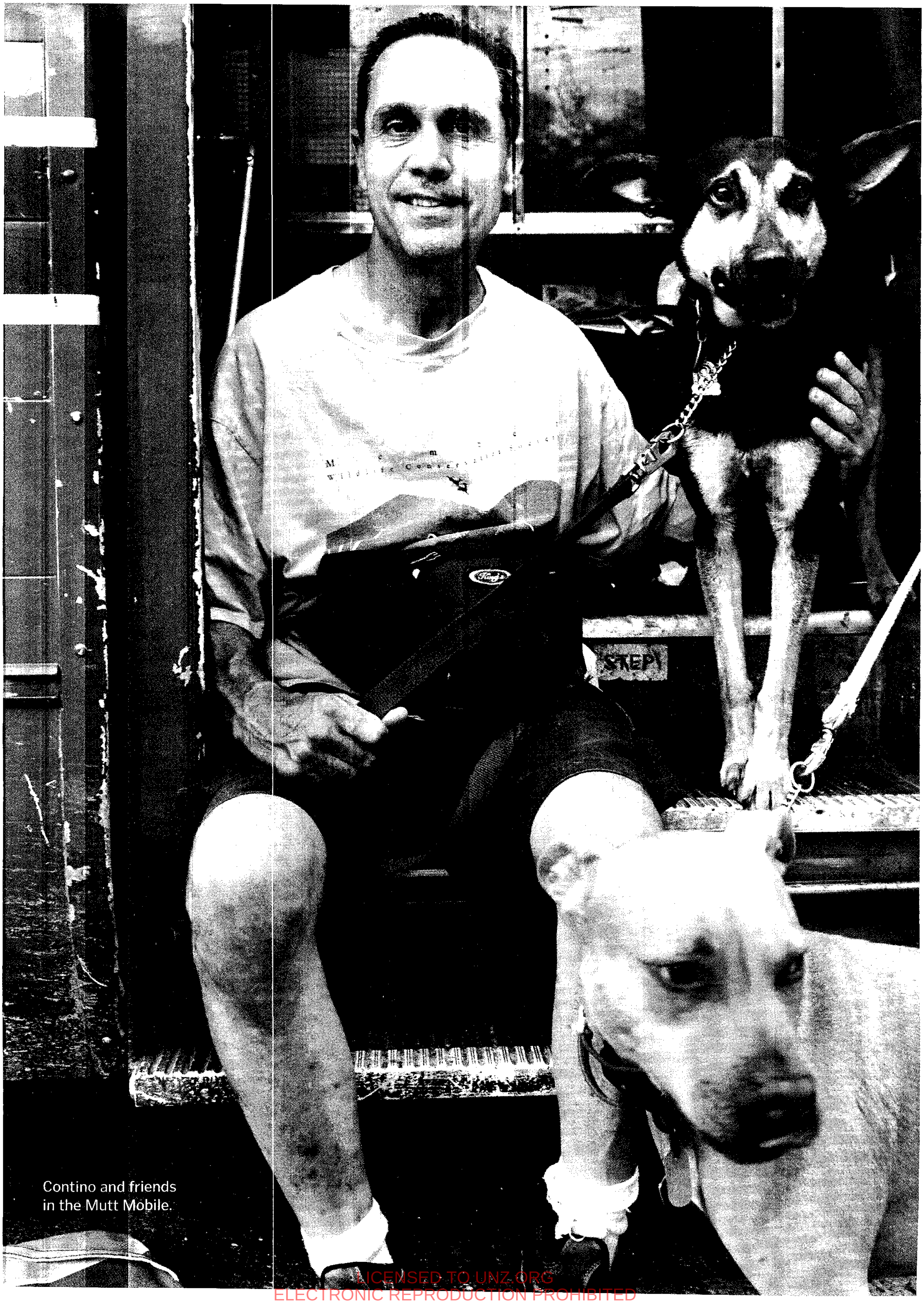
The other big innovation at the Southern District during White's tenure is the new intensity with which corporate white-collar crimes are prosecuted. Defense attorneys who handle such cases complain that White has pursued a tough policy of driving a wedge between corporate entities and individual employees to win convictions and settlements. The new hard line was initiated after stiff new corporate-sentencing guidelines went into effect.

White's hardball position has resulted in corporations' routinely turning over internal investigations and refusing to pay legal fees for individual employees under federal investigation, or even firing employees who plead the Fifth Amendment. For example, in the early nineties, when Prudential Securities was under investigation for allegedly defrauding investors, Prudential wouldn't advance money to current or former employees to cover legal bills if they pleaded the Fifth or otherwise failed to cooperate with the government. Prudential eventually avoided indictment and paid a $330 million settlement, a sum that White personally negotiated. She also oversaw Operation Uptick, a federal investigation into the mob's Wall Street connections, charged billionaire investor Martin Armstrong with a securities-fraud scheme involving half a billion dollars, and successfully sued Con Edison for concealing evidence of asbestos contamination in a Gramercy Park explosion.

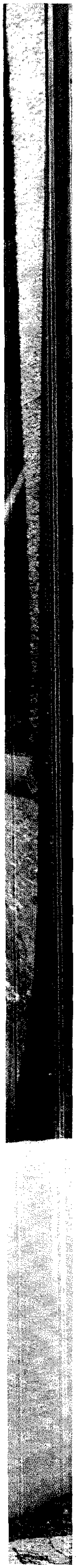
Fred Haefetz, a white-collar defense attorney, says the Southern District is not the only federal jurisdiction taking a tougher stance in corporate cases, but that White's office led the way. "With respect to corporations under investigation or whose officers are under investigation, they insist upon a waiver of privileges and rights, and in my opinion it's too aggressive. The Southern District has utilized all the leverage it has." Says another attorney familiar with these cases: "Corporate employees still have a constitutional right against self-incrimination, but apparently they don't have a right to employment."

THE BIG QUESTION NOW IS HOW LONG the Bush administration will keep White on the job. Nobody thinks the new president will appoint her for another full term, although she probably would accept such an offer. She will most likely be leaving before the end of the year, once the Clinton-pardon investigation has been completed.

White's next move could depend on her standing within the new administration. She'd like to remain in public service, and was even rumored to be interested in the FBI directorship. Another intriguing scenario has her running for Manhattan district attorney if Robert Morgenthau, who will be 82 next month, decides not to run for another term in the Fall. (This would not be unprecedented—Morgenthau himself was Southern District U.S. Attorney from 1961 to 1970.) She could always go back into private practice and further enlarge the White-family bank accounts. But friends say she'd find private practice dull and predict she'll be back in public service when the right opportunity comes along, no matter who's in charge. If the Democrats get back in power, she could still be attorney general after all. Though it all might depend on what she does with one particular case this summer. ■

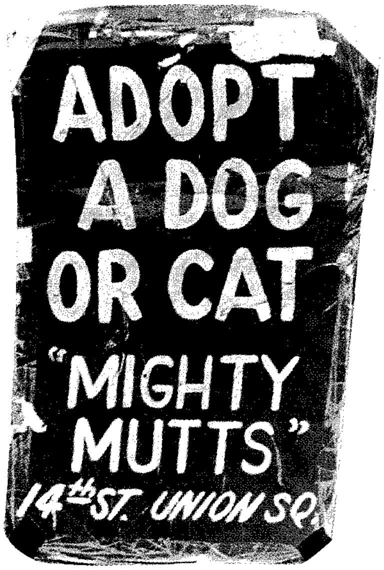


Contino and friends
in the Mutt Mobile.



gimme shelter

Mighty Mutts founder John Contino is known for being as dogged and street-smart as the strays he's devoted his life to saving. But as he struggles to open a new animal sanctuary in Jersey, can he transform his scrappy rescue operation into a pet paradise? By Hillary Rosner



BEFORE THERE WAS *SATURDAY NIGHT FEVER,* THERE WAS JOHN CONTINO. BORN and raised in Coney Island, Contino won a dance prize at a Bay Ridge club the year before Travolta made the neighborhood a legend. He raced cars at local tracks. He played bass with Sister Sledge ("I was the white guy," he says). By day, he worked as a telephone repairman. • Driving around in his phone-company van in the early seventies, Contino occasionally picked up stray dogs and cats and found homes for them with friends and neighbors. He had no intention of keeping an animal for himself—until one evening in '74. "I'd found this dog who'd been run over on the highway, brought her to an animal hospital, and ended up taking her home," Contino recalls. One night soon after, he had a date with "this gorgeous girl." He was so excited about it he'd bought a new suit. "It was a Wednesday, my only night off," he remembers, "and we were going to the Bijou in Farmingdale." But the dog was crying as he left the house. "Halfway to the club, I turned the car around, called the girl up, and tried to explain to her about the dog," he says. • "She said, 'Do me a favor, throw my number away,' and hung up." • He spent the night in bed with the dog's head on his shoulder. • So ended Contino's career as a disco king—and began his new incarnation as king of the strays. Shortly thereafter, he quit the band, retired on disability—a neck injury—and

PHOTOGRAPHED BY JESSICA WYNNE

traded in his race car for a red bus that he christened the Mighty Mutt Mobile. In 1994, after years as a lone-wolf rescuer, the intense, controversial, but indisputably dedicated Contino officially founded Mighty Mutts, a no-kill animal-rescue organization known to most Manhattanites as "those people at Union Square." Every Saturday, Contino, now 54, drives a selected group of formerly stray dogs and cats in the Mighty Mutt Mobile to 14th Street, where loyal volunteers spend the whole day sitting on the sidewalk, collecting donations and hoping to entice just the right kind of people into sharing their apartments and their lives with wet-nosed friends.

> **While the volunteers can escape to other lives at the end of the day, Contino can't. "I'm amazed at what he's accomplished on sheer will and stubbornness," says one Mighty Mutts helper.**

But it isn't exactly easy to become an adoptive parent through Mighty Mutts. In fact, it can be as difficult as getting a child into Trinity or Dalton. Contino estimates proudly that Mighty Mutts turns down nine out of ten applicants.

"John's a dramatic person," says Holly Staver, president of City Critters, a Manhattan-based grassroots cat-adoption group. "He's larger than life—*and* thinner than life. He doesn't eat. But he takes care of the animals, you can't deny that."

OVER THE PAST THREE DECADES, CONTINO has rescued roughly 10,000 dogs and cats, seen three movies, and had, briefly, one wife—for six months in 1979, at the end of which he "politely asked her to leave."

"To blame it all on the dogs would be unfair," Contino muses about his failed marriage—though there was the issue of the basement, which was where he kept many of the animals he rescued. When his wife moved in, Contino gave her free rein to decorate the house, with the exception of the basement; she consented. But after a few months, he says, she became determined to turn the basement into a hangout for humans. The dogs, she demanded, would have to go. "She said, 'It's either me or the dogs,'" he recalls, shrugging it off as a no-brainer.

Last year, as the first step in the realization of Contino's dream of opening a permanent sanctuary for unwanted pets—and after close to a decade of searching for the perfect site—he purchased a house and 50 acres of land bordering a youth correctional facility in rural New Jersey. If all goes as planned, Contino will sell his Coney Island house, rescue the last 50 or so stray cats he feeds each night, and move across the river, where he will live alongside the dogs and cats that—because of age or health—are unlikely to find other homes.

But all might not go as planned. Contino's cozy two-story house, half a block from the ocean on a quiet street in Seagate, has been on the market since January, and so far no one's made an offer. The cost of the New Jersey land and the construction of the sanctuary facilities was originally estimated at $400,000. Contino now believes it could cost closer to $650,000, due mainly to changes in the layout to give the animals more space. And then there are the neighbors: One of the homeowners on the other side from the correctional facility is attempting to block the community planning board's approval of the construction plans. (Another neighbor who originally opposed the sanctuary has since become a volunteer.) Planning-board officials declined to comment because the hearings are ongoing; the next meeting is scheduled for late July.

The New Jersey project is the largest Contino has ever attempted, and the pressure is visible. On a warm spring afternoon, he sits slumped in a chair at home, barefoot in faded red sweatpants, clutching a red guitar in his lap like a safety blanket. The phone will not stop ringing. It is three in the afternoon, but he has not yet eaten. I suggest that he might have more energy if he made a habit of eating breakfast. He mulls this as though it has never occurred to him, despite the fact that he would never let an animal go without a meal. The phone rings again.

"No, we don't sell dogs," he says patiently into the receiver, rolling his eyes. Pause. "No, we don't have any puppies," he lies, his voice rising slightly. "Because we're a rescue organization," he says, now exasperated. "We rescue animals." He lets the receiver slide from his fingers back into its base and shakes his head.

On this particular morning, a puppy—one of four Contino rescued from an abandoned warehouse—was featured on *Good Day New York*, and now Contino is being inundated with calls. Unfortunately, none are from animal-lovers wanting to donate money or supplies, and most are from "the wrong kind of people." Which often means, in Contino's lexicon, people in it for the novelty of having a cute fuzzy toy rather than being committed to forming a lasting bond with a pet.

"Yes, we're always looking for volunteers," Contino tells the next caller, sounding hopeful. "Come out to Union Square on Saturday. We're there all day." Pause. "No. No, you can't." Pause. You can see the anger flashing in his eyes. "Because that's not good for the dogs," he says, icily, slamming down the phone. The caller has offered to help out by taking a dog home—for a weekend.

When the phone stops ringing long enough for him to think, Contino calls out to Clint, a fawn-colored pit bull who's been sleeping on the air mattress in the upstairs bedroom. Clint prances down the stairs; Contino scoops him up and carries him in his arms across the living room and out the sliding glass doors to the backyard near his van—the vehicle he drives when he's not in the Mighty Mutt Mobile. The van is a mess, filled with bags of dog and cat food, old blankets, leashes, collars, and a large metal cage used to hold new animals.

His house, in striking contrast, is immaculate. Visitors must remove their shoes on the threshold. In his quest to sell the Coney Island home, Contino has spent $40,000 on renovations, and now fears messing it up before he finds a buyer. (Hence the fact that even Clint, who accompanies Contino everywhere, is not allowed to walk on the newly redone wood floors.) Contino's living room contains neatly arranged artifacts that seem left over from an era when he had the time for a social life. In the center of the room is a pool table—blond wood and mauve felt and pockets now packed with potpourri. In one corner, an electric Fender bass rests on a stand next to a Wurlitzer jukebox; the walls are lined with photos of Contino in front of various cars from his racing days, and several large photos of dogs.

After leaving Clint to sniff around the backyard for a moment, Contino heads down to the basement and returns with a plastic carrying kennel containing a plump meowing cat. He loads her into the van, herds Clint from the backyard and loads him in as well, and comes back into the house one final time. "Now comes the hard part," he says. "We can't make one wrong move or he'll bolt." *He* is

Tommy, a new dog who's sleeping like a baby in a large kennel in the bedroom, a foil dish beside him holding the remaining crumbs of some meatballs. Tommy, who lived as a stray for three years, has been living with Contino for four days.

"Get in the van," Contino orders me. "Do not open the windows." I do as I'm told, and, a few minutes later, he emerges from the back of the house with a skittish shepherd mix on a leash. He opens the back of the van, coaxes the dog inside, slams shut the door, runs around and jumps into the driver's seat, and lets out a heavy sigh of relief. We're off—Contino, me, Clint, Tommy, and the cat—to the post office, to the vet, and to pick up cat food.

For Contino, rescuing Tommy was a gut reaction, as obvious a thing to do as eating or sleeping—more obvious, perhaps. After reading an article in the New York *Times* about a stray dog in Astoria whom neighbors had been feeding for several years, Contino jumped in his truck and headed east. "The story was about how great it was that everyone fed this dog," he says, horrified. "How come nobody ever tried to give him a home?" Contino found Tommy, a beautiful doe-eyed mutt, hiding in a crawl space between two buildings.

Puppy love: Contino and his charges on a Saturday afternoon at Union Square.

Tommy has a long way to go, but he may do okay. After only a few minutes in the van, he makes his way up to the front, where he sits at my feet, half-hiding under the dashboard. When Contino goes into the post office, Tommy rests his head on my knee and consents to have his head scratched, staying dutifully still even as Clint nibbles impishly on his left ear.

Climbing back into the driver's seat with a pile of letters—donations, he hopes—Contino regards Tommy with a mix of love, pity, and a father's pride. "I think this guy's gonna be a lifer," he says. Meaning, if all goes as planned, Tommy will retire with Clint and a couple hundred other dogs and cats to New Jersey (joining those already in the shelter), where they will live out their days with Contino, romping among the trees in large, fenced-in runs.

After all the errands are done and all the mail is opened—yielding roughly $500 in donations—and two more cats have been picked up at the vet and dropped off at a temporary home, Contino is ready to begin his cat route, a nightly four-hour trek through the grimiest neighborhoods of Coney Island to leave food for several dozen homeless cats he plans eventually to pick up. It's late, and he's tired, and he has to get up at 5 A.M. to drive to New Jersey and back before heading to Union Square the next day. His cell phone rings. It's a volunteer, calling to ask him to come to the city to pick up Rudolph, the puppy who was on TV. "Can't you keep him for the night?" Contino pleads. The answer is no.

"I've never met better people in my life," he says of his volunteers. "But they work. They work six days a week, some work seven. They just don't have any more time."

And while the volunteers can escape to other lives at the end of the day, Contino can't—and he often seems ready to buckle under the pressure. He snaps at people—including volunteers—and is known for his unwillingness to compromise. "He can drive you absolutely crazy. Crazy," says Adam Cantor, who has been volunteering for Mighty Mutts for three and a half years. "But sometimes I'm amazed at what he's accomplished on sheer will and stubbornness." Cantor, a photographer who used to ride past the Union Square operation when he worked as a bike messenger, has opened his house as a foster home for five dogs over the years, four of whom got adopted and the last of whom Cantor is keeping himself.

Even the weekly Union Square appearance often seems one step away from obliteration; Parks Department officials used to issue the group a yearly permit but now require Contino or a volunteer—usually Cantor—to reapply for a new permit each month. And with construction in the park, Mighty Mutts has had to move from its long-standing spot at the southwest corner to a new location on the southeast corner, and Contino is no longer guaranteed a parking space for the Mutt Mobile.

Still, some days it seems that Contino thrives on surmounting obstacles, that he consumes the challenge and burns it for energy the way other people burn food.

WHAT ELSE CAN I DO? I DECIDE TO FOSTER A Rottweiler named Baker. Sleek and wiry, Baker, who is around two and a half years old, lumbers around like a puppy on oversize paws and likes to keep his tongue stuck partially out even when his mouth is closed. Contino found him half-starved outside a Coney Island bakery a year ago. I've chosen him partly because of an affection for the breed, partly because my own dog, Peso, a formerly stray boxer rescued from death row in the mid-nineties, has expressed a preference for large males, and partly, I have to admit, because of the tongue. Baker is irresistible.

Everything is fine until we get home. Then the fur starts flying. Baker is confused and scared and riled up; Peso is aghast that this beast has had the nerve to cross her threshold. They are determined to kill each other. Teeth are bared, hackles are raised, the snarling is so loud my boyfriend and I have to yell to hear each other. And this is before we've even let the dogs off their leashes. My one-bedroom apartment is not big enough for both of them. A loft wouldn't be big enough.

We stick Baker in the bedroom, leave Peso in the living room, and call Contino. "We can't keep

(continued on page 56)

Best Bets

RIMA SUQI

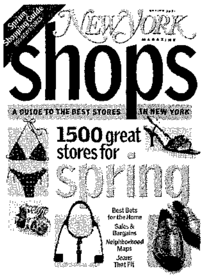
One of a Kind Joseph Conforti makes his "Geometric" vases using a Japanese technique called *raku*, originally developed for the creation of ceremonial tea sets. Each piece is made, glazed, and fired by hand, so no two are alike ($250).

▶ **ROOM**
182 Duane Street/212-226-1045

Sprint
OK
TALK
END
1
ABC 2
DEF 3
GHI 4
JKL 5
MNO 6
PQRS 7
TUV 8
WXYZ 9
Shift ✱
Next 0
Space #
Menu
SANYO

Flat Feat They say you can never be too thin. Sprint is banking on it with its new cell phone. Weighing just over two ounces, the 1.5-inch-wide phone is the smallest on the market. Features include the ability to download up to twenty photos (which can be synchronized with address-book entries for "photo caller I.D."), a phone book that holds up to 500 numbers, voice dialing, one-touch Web access, and, of course, games ($299.99).

▶ **SPRINT PCS**
109 West 42nd Street/212-944-5686
169 East 86th Street/212-348-6340



New York
Shops
A GUIDE TO THE BEST STORES IN NEW YORK
1500 great stores for spring

Check out the spring 2001 issue of **New York Shops**, our guide to the city's best stores, including a six-month roundup of "Best Bets." On sale at newsstands now. To order a copy, call 800-496-7833 ($4.99 plus $2 shipping and handling).

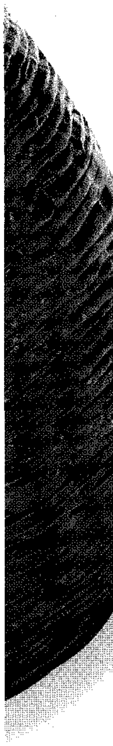
PHOTOGRAPHED BY JAMES WORRELL

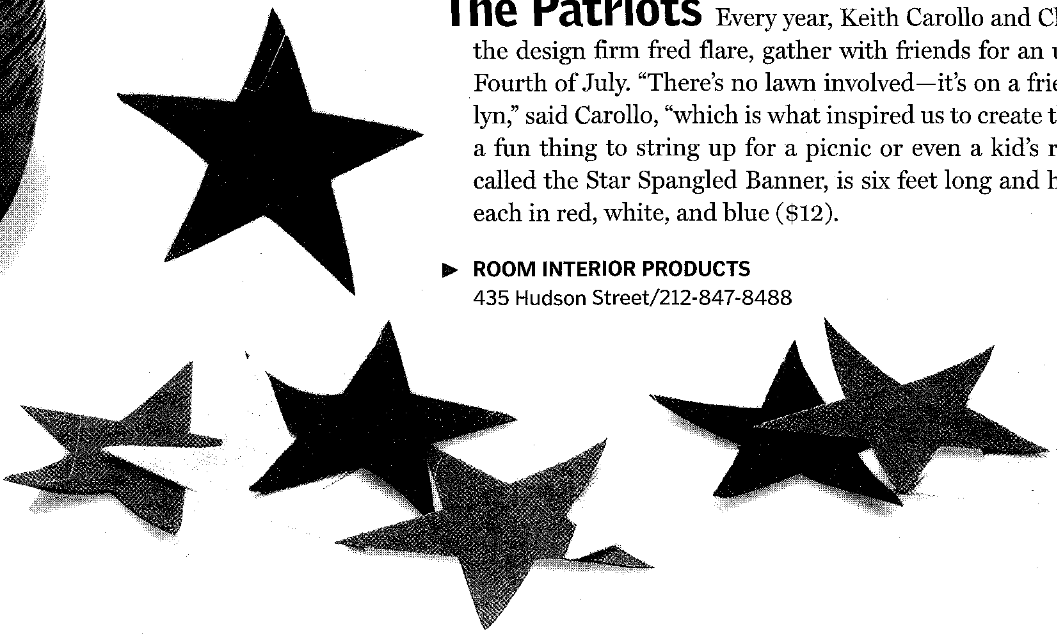
MOUNT SHASTA
DRIVE THROUGH TREE
SACRAMENTO
SAN FRANCISCO
CLIFF HOUSE
OAKLAND
FRESNO
MONTEREY
SANTA BARBARA
OCEAN
PRESQUE ISLE LIGHT HOUSE
BESSEMER
MACKINAC
DETROIT SKYLINE
MICHIGAN

Glass Roots

Popular in the fifties, these state glasses were promotional items, sometimes sold at roadside stands, other times given away at gas stations. Gerald Nixon has more than 300 of them, from 50 states, at his Chelsea store ($16).

▶ **MR. PINK**
223 West 16th Street/646-486-4147





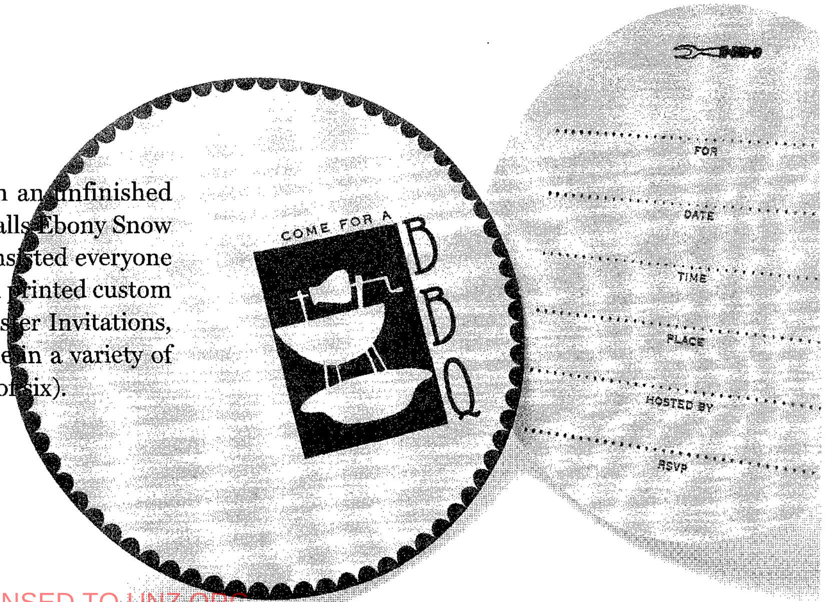
The Patriots

Every year, Keith Carollo and Chris Bick, owners of the design firm fred flare, gather with friends for an urban picnic on the Fourth of July. "There's no lawn involved—it's on a friend's roof in Brooklyn," said Carollo, "which is what inspired us to create this star garland. It's a fun thing to string up for a picnic or even a kid's room." The garland, called the Star Spangled Banner, is six feet long and has nine stars, three each in red, white, and blue ($12).

▶ **ROOM INTERIOR PRODUCTS**
435 Hudson Street/212-847-8488

Invite for Drinks

It all started with an unfinished wooden coffee table. "I thought it was horrible," recalls Ebony Snow Hurr, "but my boyfriend loved it so much that he insisted everyone use coasters." So for his birthday, Hurr designed and printed custom party invitations that doubled as coasters. The Coaster Invitations, sold under the Snow & Graham name, are available in a variety of themes, including BBQ and cocktails ($15 for a set of six).


COME FOR A
BBQ
FOR
DATE
TIME
PLACE
HOSTED BY
RSVP

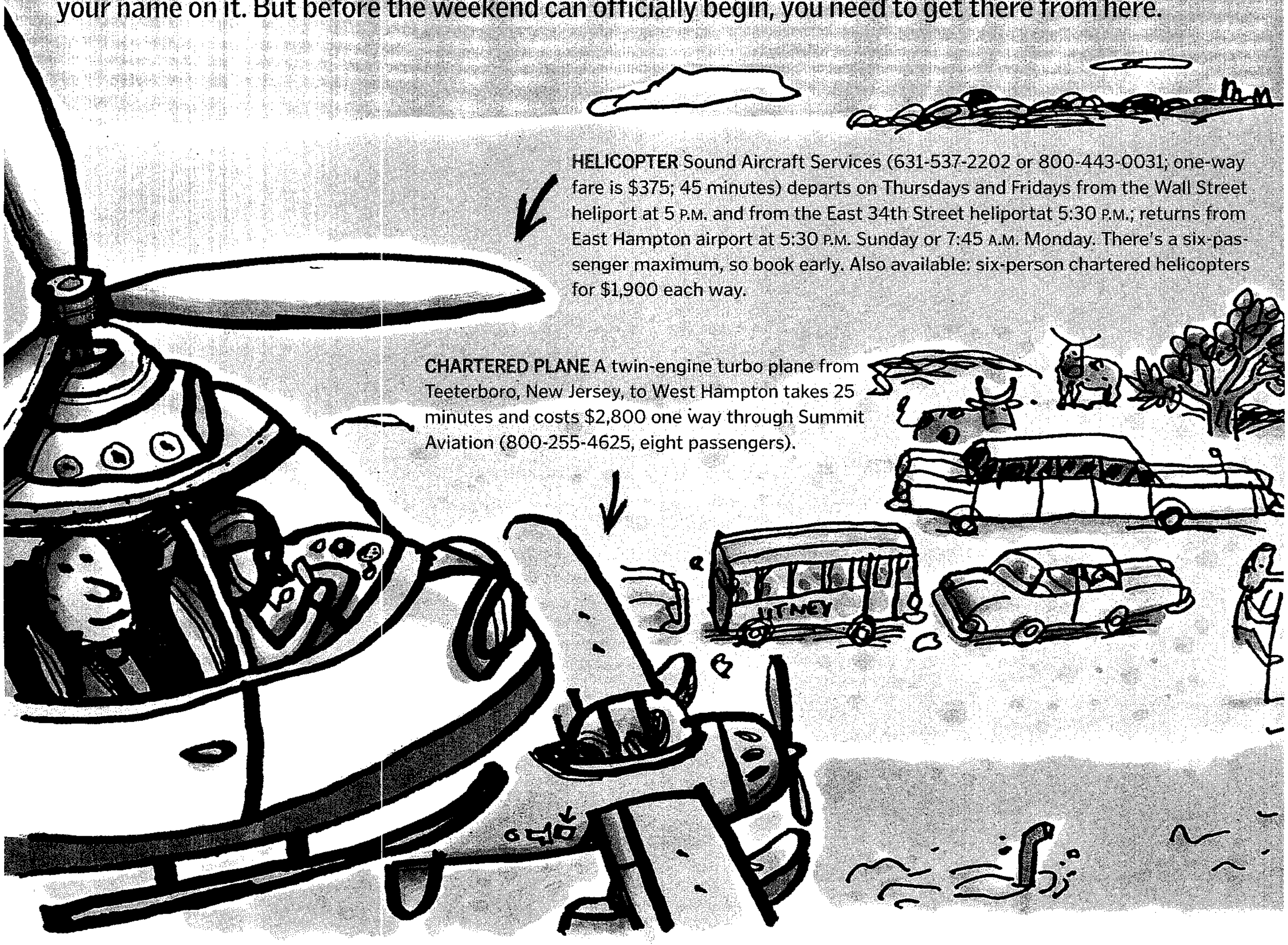
▶ **KATE'S PAPERIE**
561 Broadway/212-941-9816
1282 Third Avenue, near 74th Street/212-396-3670
8 West 13th Street/212-633-0570

SmartCity

KEVIN P. Q. PHELAN

Fast or Furious?

It's a Friday afternoon in the summer, and somewhere east of Mastic there's a margarita with your name on it. But before the weekend can officially begin, you need to get there from here.



HELICOPTER Sound Aircraft Services (631-537-2202 or 800-443-0031; one-way fare is $375; 45 minutes) departs on Thursdays and Fridays from the Wall Street heliport at 5 P.M. and from the East 34th Street heliportat 5:30 P.M.; returns from East Hampton airport at 5:30 P.M. Sunday or 7:45 A.M. Monday. There's a six-passenger maximum, so book early. Also available: six-person chartered helicopters for $1,900 each way.

CHARTERED PLANE A twin-engine turbo plane from Teeterboro, New Jersey, to West Hampton takes 25 minutes and costs $2,800 one way through Summit Aviation (800-255-4625, eight passengers).

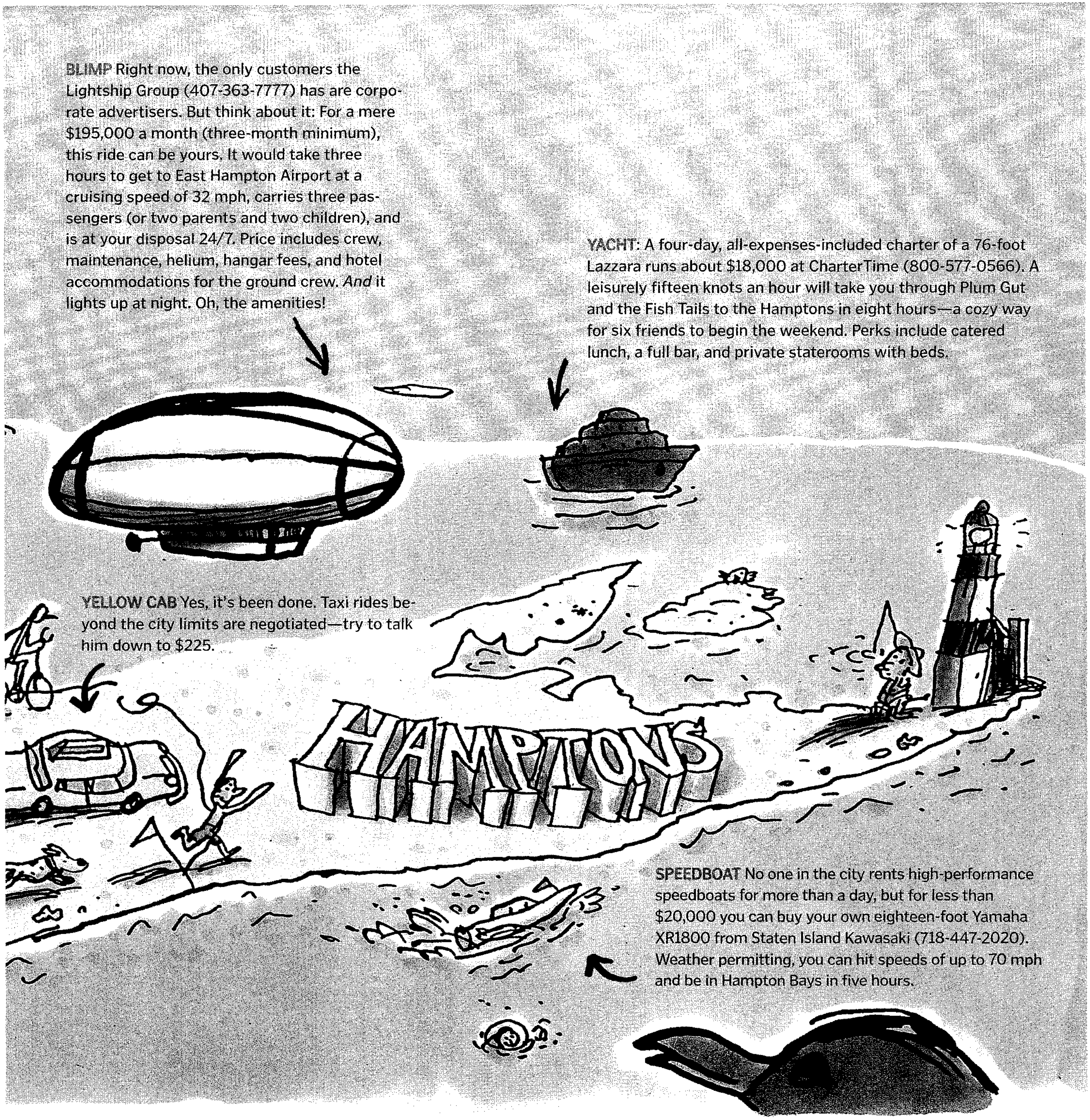
Your other options include:

CHARTERED HELICOPTER You can charter your own whirlybird through Helicopter Flight Services (888-933-5969). The Bell 206 Long Ranger carries five people with light luggage and costs $1,865 each way to East Hampton Airport. Another outfit, Liberty Helicopter Tours (888-692-4354), charters a six-person A-Star for $1,900 each way; and you're welcome to bring booze onboard.

RAIL Still the cheapest and least likely to incur delays. The LIRR Montauk Line makes ten daily trips (718-217-5477 or 631-231-5477; round-trip fare is $30.50 peak, $20.50 off-peak; two hours and 40 minutes to Southampton). FYI: The Cannonball Express departs Penn Station at 3:58 P.M. on Thursdays and Fridays and gets you there in two hours. Reserving a seat (718-558-8070) costs an additional $27.75.

LIMO Starlight Limousine service (800-800-7440) offers a '33 Packard that fits four for $400 plus gratuity each way. Not impressive enough? Its 35-foot Hummer can bring you and seventeen friends out *over* the traffic for $750 plus gratuity one way. Bob Marc Limousine (631-586-2490) charges $750 one way for a ten-person stretch with hot tub, so you can pull over and wait out the traffic with a dip. It's also equipped with PlayStation and three TVs.

Illustration by Pascal LeMaître.



BLIMP Right now, the only customers the Lightship Group (407-363-7777) has are corporate advertisers. But think about it: For a mere $195,000 a month (three-month minimum), this ride can be yours. It would take three hours to get to East Hampton Airport at a cruising speed of 32 mph, carries three passengers (or two parents and two children), and is at your disposal 24/7. Price includes crew, maintenance, helium, hangar fees, and hotel accommodations for the ground crew. *And* it lights up at night. Oh, the amenities!

YACHT: A four-day, all-expenses-included charter of a 76-foot Lazzara runs about $18,000 at CharterTime (800-577-0566). A leisurely fifteen knots an hour will take you through Plum Gut and the Fish Tails to the Hamptons in eight hours—a cozy way for six friends to begin the weekend. Perks include catered lunch, a full bar, and private staterooms with beds.

YELLOW CAB Yes, it's been done. Taxi rides beyond the city limits are negotiated—try to talk him down to $225.

SPEEDBOAT No one in the city rents high-performance speedboats for more than a day, but for less than $20,000 you can buy your own eighteen-foot Yamaha XR1800 from Staten Island Kawasaki (718-447-2020). Weather permitting, you can hit speeds of up to 70 mph and be in Hampton Bays in five hours.

SEAPLANE Pack light (most folks bring only a book or newspaper) and absolutely no hidden golf clubs—apparently this is a big issue and the crew has gotten quite good at uncovering hidden woods and irons. Sound Aircraft Services (631-537-2202 or 800-443-0031; one-way fare is $328; 45 minutes to East Hampton Airport) has four departures on Thursday and Friday afternoons and evenings from the East 23rd Street floating marina, and two returns late Sunday afternoon and two on Monday morning from East Hampton Airport. Planes max out at nine passengers, so reserve early.

BUS This can take anywhere from an hour and a half during off-peak times to three and a half hours or more during the rush hours. There are two rival services now. Hampton Luxury Liner (631-537-5800; round-trip fare is $60; five trips daily), the new kid on the L.I.E., is positioning itself as a first-class alternative to the Hampton Jitney. The buses are the same size, but with half the number of passengers there's more legroom, and every row has its own TV screen for the in-transit movie. On the Jitney (631-283-4600 or 800-936-0440; round-trip fare is $43; eighteen trips daily) you can bring a pet, in a lap-size carry case, for a $10 fee.

BRIDIE CLARK

Wax On, Wax Off

A Brazilian bikini wax is painful enough. So don't make matters worse by paying full price—this special discount will let you smile through your tears.

OURS IS NOT TO REASON why women flock in droves to throw their legs over their shoulders and have hot wax ripped off their sun-don't-shine regions. Ours, at "S&B," is just to make sure that such tortures—endured in the name of (prepubescent) beauty—won't blow your entire allowance. And so we've compiled a list of salons that won't rip you off: From now through July 16, *New York* readers who bring in this page will pay the bare minimum to be waxed to their close-to-bare minimum.

Take it all off at the elegant **Helena Rubenstein Beauty Gallery**, where the $75 service is now just $40. **Advanced Skincare Day Spa** will mark its $55 hard azulene wax (no ingrowns) down to $30. For a kinder, gentler, organic wax, **Dorit Baxter**'s is $20 (down from $45) for the entire month of July. At **Ling Skin Care**, the minimal-pain $55 honey wax will be just $30. Still too much to pay to be barest of them all? A few of our favorite cheapies also agreed to knock a few bucks off: At **Janna Beauty Spa**, $22-to-$27 waxes (pay the higher rate for the extra-sensitive wax) are temporarily $18 to $23. **Elite Day Spa** in midtown gets the job done quickly and well—stop in for a lunchtime quickie if you haven't much time for the pain. Normally $22, now just $18.

Helena Rubenstein Beauty Gallery, 135 Spring St. (212-343-9963); Advanced Skincare, 532 Madison Ave., at 54th St. (212-758-8867); Dorit Baxter, 47 W. 57th St., third fl. (212-371-4542); Ling Skin Care, 12 E. 16th St. (call 212-989-8833 for other locations); Janna Beauty Spa, 28 Greenwich Ave. (212-352-8480); Elite Day Spa, 24 W. 39th St. (212-730-2100).

Grin and bare it: At the Helena Rubenstein Beauty Gallery.

Picks of the Week

Steven Alan's spring clearance sale features women's clothes by Katayone Adeli, Development, and Milk Fed—all for at least 50 to 75 percent off. A striped cotton Paul & Joe shirt-dress was $285 but is now $129. *60 Wooster St. (212-334-6354). A.E., M.C., V.; Mon.–Wed. 11–7, Thurs. noon–8, Fri.–Sat. 11–7, Sun. noon–7; starts 7/2.*

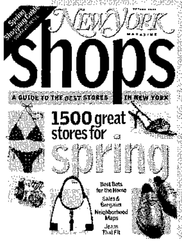
INCA has the perfect woven beach totes ($10 to $30, down from $75)—and embroidered bikinis ($40 to $80, from $140 to $360), sarongs ($30, from $150), and plastic woven beach mats ($20, from $60) to fill them. *53 W. 36th St., Suite 305 (212-967-5212). A.E., M.C., V.; Mon.–Fri. 10–6:30; 7/2–7/6.*

Jill Stuart's sexy chiffon and cotton print dresses are $50 to $185 (retail: $130 to $450), striped jersey tops are $65 (retail: $140), and eighties-style jersey dresses are $115 (retail: $250). *100 Greene St. (212-343-2300). A.E., M.C., V.; Fri.–Sat. 11–7, Sun. noon–6; 7/6–7/8.*

Kieselstein-Cord handbags—including the trademark woven-leather "trophy" bag, marked down to $642 from $1,365—are mostly 50 percent off. Sterling-silver jewelry from the sport collection is also on sale. *560 Seventh Ave., at 38th St., second-floor auditorium (212-764-6140). A.E., M.C., V.; Tues. 1–6, Wed. 9–6, Thurs. 9–4; 7/10–7/12.*

Italian Home Style has luxurious imported linens for up to 85 percent off. King-size percale sheet sets, originally $500, are now $130. White waffle bathrobes were $110 and are now $25 to $39. *156 Wooster St. (212-982-1147). A.E., M.C., V.; Mon.–Sat. 11–7, Sun. noon–6; 7/2–7/20.* ■

DO NOT PHONE: Send suggestions to Sales & Bargains, New York Magazine, 444 Madison Avenue, New York, N.Y. 10022-6999, four weeks before the sale.



Check out the spring 2001 issue of **New York Shops**, our guide to the city's best stores, including a six-month roundup of "Sales & Bargains." On sale at newsstands now. *To order a copy, call* 800-496-7833 ($4.99 plus $2 shipping and handling).

Photographed by Lenora Gim.

cue

A Weekly Guide to Culture and Upcoming Events

Edited by Christopher Bonanos

Movies

Scary Movie 2

Opens July 4

Scary Movie was twice as much fun as *Scream 3* and had the largest opening of any R-rated film ever. So here's the rush sequel, which avoids mocking the exhausted slasher genre in favor of lampooning blockbusters like *Hannibal* and *Cast Away*. (Pictured, Marlon Wayans and friends; see page 50.)

Nightlife

Emmylou Harris

At Battery Park

The prolific Ms. Harris (pictured) brings her ethereal voice to Battery Park on July 4. Expect old favorites and songs from her new album, *Red Dirt Girl*—all of which run the risk of being drowned out by M-80s. (See page 76.)

Art

Crossing the Line

At the Queens Museum of Art

Stop procrastinating and head to Queens for a multimedia extravaganza by the borough's artists. Some have created site-specific works, including Rita McBride's Murphy bed for the museum's enormous elevator. (See listing, page 65.)

Classical Music

Tap City 2001

At the Duke on 42nd Street Theater

Best of the Week

Razzle-dazzle? Starting July 7, the *Stomp* cast will be sulking as Tap City 2001 steals their fan base for a week, slaking Manhattan's thirst for the loud and rhythmic. Workshops and performances over nine days—boosting the odds that Tony Danza, who's on the advisory committee, will get the urge to *tap-a-tap-tap*. (See listing, page 77.)

Restaurants

Brasserie Les Halles

Bastille Day specials

Brasserie Les Halles kicks off its fourth annual Independence Week on July 4 with a special menu featuring French and American delicacies, a waiters' race, and a street festival featuring—*collective gasp*—cancan dancers! Try not to think about chef Anthony Bourdain's tell-all, *Kitchen Confidential*, during dinner. To reserve, call 212-679-4111.

Theater

A Thousand Clowns

At the Longacre Theatre

He's lost the mustache and the Hawaiian-print shirt, but Tom Selleck (pictured, with Barbara Garrick) will, to us, forever remain the diaper-changing goofball in *Three Men and a Baby*. Theatergoers lacking such preconceived notions are urged to witness the grouchy conservative's Broadway debut in Herb Gardner's *A Thousand Clowns*. (See listing, page 57.)

Books

How to Be Good

By Nick Hornby; Riverhead; $24.95

Nick Hornby, author of *High Fidelity*, has decided it's time to put Top Ten lists away and write a book rife with *thoughtfulness*. Yet it's still promising: It's the tale of a wife struggling with her once-sarcastic husband who has become an insufferable do-gooder. In bookstores now.

DEREK DE KOFF

NICK HORNBY
author of ABOUT A BOY and HIGH FIDELITY
HOW TO BE
good
a novel

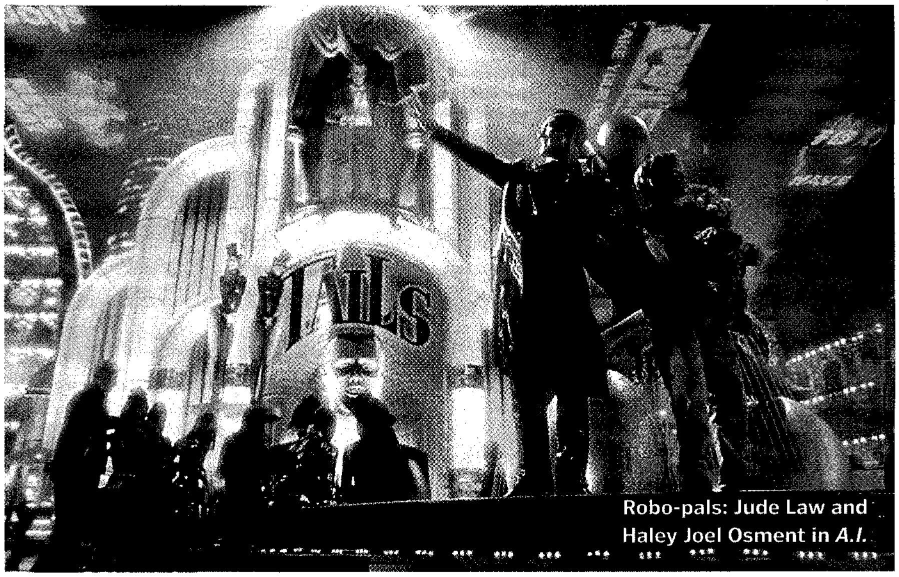
Photographs: clockwise from top left, Linda R. Chen; Carol Rosegg; Brigitte Lacombe.

MOVIES PETER RAINER

The Ultimate Boy Toy

In Steven Spielberg's *A.I.*—a film with a split personality—Haley Joel Osment's robot child has a gift for loving that's lacking in the humans around him.

A.I. Artificial Intelligence, which stars Haley Joel Osment as a robot boy who longs to be human, is officially billed as a Steven Spielberg movie, but for more than twenty years Stanley Kubrick had been developing the project. At one time, he wanted Spielberg to direct it. The finished product is a synthesis of Kubrick's vaunted imperiousness and Spielberg's dreamland pop. It's one of the weirdest achievements in film history: Temperamentally, Spielberg and Kubrick are such polar opposites that *A.I.* has the moment-to-moment effect of being completely at odds with itself. Spielberg is able to duplicate precisely not only the grandiose and abstracted look of Kubrick's post-*Strangelove* movies but also their subzero emotional temperature; at the same time, he's fussing up the film with a vast storehouse of references to his own movies, most specifically *E.T.* He's trying to pump hot sentiment into the deep freeze.



Robo-pals: Jude Law and Haley Joel Osment in *A.I.*

The results are alternately emotionally wrenching, unsatisfying, and bewildering. How could they not be? *A.I.* bears strong evidence of the darker, kinkier, and more unforgiving Kubrick movie it might have been, but at almost every opportunity Spielberg, who also wrote the script, softens Kubrick's misanthropy. Maybe this tenderizing is all for the best: We don't need to see *Robo Eyes Wide Shut.* But since the Kubrick material also has the effect of denaturing Spielberg, nothing true-blue comes through from either filmmaker. Spielberg isn't liberated by Kubrick; he's reined in by him. *A.I.* is not so much an homage as it is a kind of hocus-pocus channeling of the Master's themes and tropes and camera moves, which are then superimposed onto Spielberg's own.

The movie is set in a sterile future in which natural resources have been severely depleted and the birth rate is strictly regulated. Mechanical robots, acting as helpmates to humans and called mechas, are omnipresent. (Brian Aldiss's 1969 short story *Supertoys Last All Summer Long* was the film's initial inspiration.) Martin (Jake Thomas), the mortally ill son of Henry and Monica Swinton (Sam Robards and Frances O'Connor), has been cryogenically frozen until a cure can be found. Henry is an employee at Cybertronics Manufacturing, where its resident visionary, Professor Hobby (William Hurt), has developed the first child robot, David (Osment), whose capacity to love and be loved is unique. Henry brings David home to his grieving wife as a surprise gift; both parents are cautioned that once emotional imprinting takes place between them and their mecha, there is no turning back except to relegate David to the scrap heap. Following a family flare-up, David's odyssey to avoid that fate takes him into a nightmarish, carnival-like underworld of renegade robots who are chased and despised by the humans they nearly outnumber. With his mechanical teddy bear in tow, he takes up with the preening Gigolo Joe (Jude Law), who has been programmed to service flesh-and-blood women. Joe is creepy and yet, in his desire to please, touchingly lifelike. He clicks his heels like Ray Bolger; he cricks his neck and out comes "I Only Have Eyes for You."

A.I. Artificial Intelligence
Directed by Steven Spielberg; starring Haley Joel Osment.
See Movies listings for details.

One of the curiosities of *A.I.* is that the robots are arguably less androidlike than the humans, although with Haley Joel Osment it's hard to tell—he seems preternatural no matter what role he's playing. (William Hurt is another one who always manages to seem zoned out.) There's a good sick joke in the notion that the robots are more human than the humans they are aching to be, but Spielberg doesn't seem to be in on it. David's Pinocchio-like quest to be flesh and blood and win back the love of his mother is played straight, even though Mom, despite her smiles and teariness, is a stiff. (David's unnurturing father is a standard Spielbergian distant dad.) *A.I.* makes a big deal about how we humans have lost the capacity to love in a society in which technology has displaced emotion. But

Photograph by David James.

its own capacity for emotion—with a few exceptions, such as a devastatingly sad scene with David pining for transcendence at the bottom of the ocean—seems forced rather than genuinely felt. This is what happens when you try to will a classic into being. Spielberg is grappling with a modern dilemma—technology versus heart—that deep down he doesn't buy into. It may have been true for Kubrick that humans are becoming more and more machinelike, but, dystopian scold that he was, this alarming development would have been, if anything, cause for celebration (or at least a black Mass). Spielberg, by contrast, has always had an almost beatific approach to technology: That approach is what gave *Close Encounters of the Third Kind* and *E.T.* their supernal glow. Spielberg isn't afraid of the future; on the contrary, he wants to be its ringmaster.

Is it any wonder, with all these crossed circuits, that *A.I.* is such a mishmashed fable? Fables need to be magically simple. Early in the movie, David's father cautions his wife that since David was created for love, he might also be capable of hate. This is a Kubrickian conceit. And yet David, despite at one point inadvertently endangering his family, is shown to be a sainted child without a speck of malevolence. Spielberg bathes him in a nimbus that would make Pinocchio warp with envy. David's love for his mother, as it's played out, is another example of brackish material making its way through Spielberg's cosmic car wash. With Mommy finally all to himself, David tucks her in and sleeps contentedly beside her and makes her coffee just the way she likes it. It's a boy's Oedipal fantasy served up without irony. Who could have predicted that "When You Wish Upon a Star" would come to *this*? Doesn't Spielberg recognize that this clash of the pre-Freudian with the postapocalyptic is just plain nutty?

With *Schindler's List* and *Amistad* and *Saving Private Ryan* behind him, Spielberg has certainly earned the right to create a dark *E.T.* Except that's not really what we have here. It's more like a manic-depressive *E.T.*: The depressive part is all that (yawn) soullessness-of-technology stuff; the manic part is Spielberg trying to break through the blankness and indulge his own entertainer's spirit. The most interesting drama in this movie is not David's struggle to become human; it's Spielberg's struggle to serve his many muses. ■

Free Will!

Mary Zimmerman's staging of *Measure for Measure* in Central Park is undone by an absence of both poetry and vision.

NOT FOR NOTHING ARE Shakespeare's so-called problem plays called so. Inexplicable things happen to irrational people; unhinged persons zigzag across an unmoored world. If things arbitrarily end well, it is not because all is even approximately well with the world. **Measure for Measure** is typical: Evil may be either premeditated or spontaneous; good is always capricious, and triumphs only by whim or accident. But for the grace of the deus ex machina, *Measure for Measure* would have turned into *King Lear.*

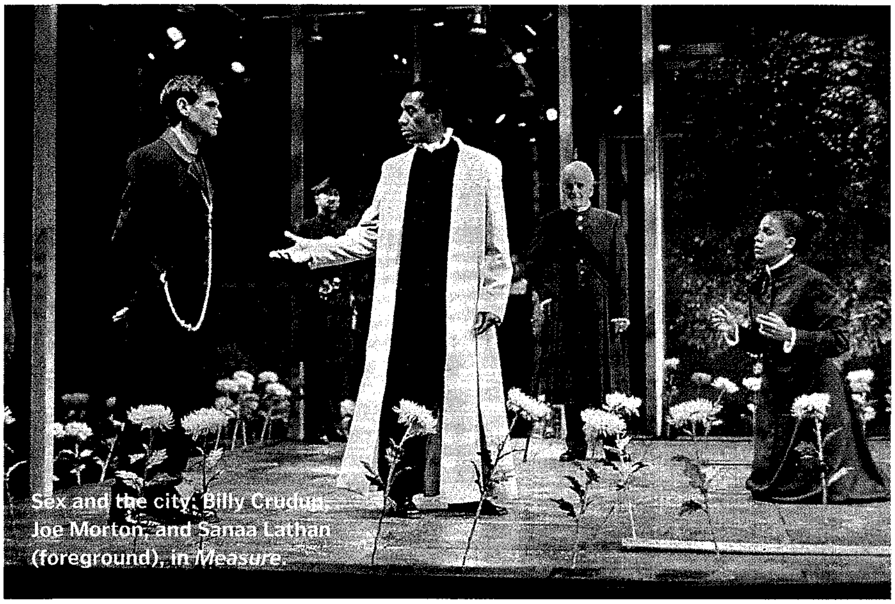
Why does the seemingly sane Duke Vincentio hand over his duchy of Vienna to the young, green, unpredictable deputy, Angelo, while he, rather capriciously, goes off to spy disguised on his subjects? And if he must, why not empower his other deputy, the mature, wise, dependable Escalus? Christian interpreters of the play argue that God works in mysterious ways. But if Vincentio is indeed God, as I think he is, his ways are capricious, megalomaniacal, borderline psychotic. Well, yes, absolute power corrupts absolutely, as it would also the chastely angelic Angelo if the duke didn't stage a last-minute rescue for his own aggrandizement.

Measure for Measure
The play by Shakespeare, directed by Mary Zimmerman. Presented by the New York Shakespeare Festival at the Delacorte Theater, Central Park.

The Ghost Sonata
The play by Strindberg, directed by Ingmar Bergman, at the Brooklyn Academy of Music (closed). See Theater listings for details.

The director of the play must have some such overarching view of it; Mary Zimmerman, who staged the current Central Park revival, hasn't got a clue. For her, it is *Leisure for Pleasure*, an invitation to run through the "heavy" parts mechanically, then have an anachronistic, disconnected, buffoonish wallow with the rest, one vaudeville turn after another.

Make the actors realize they are speaking sublime verse? What is verse? I wouldn't know, and neither should anyone in the audience. Show that the irra-



Sex and the city: Billy Crudup, Joe Morton, and Sanaa Lathan (foreground), in *Measure.*

Photograph by Michal Daniel.

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tional may have a terrifying reason? How could that serve a foolish, self-indulgent director (why not turn the city gates into a botanical display?) who just wants to connect random dots in the dottiest, most riffraff-pleasing manner? Zimmerman and her equally unfit designers have perpetrated a meaningless blob that, amoeba-like, spreads and contracts this way and that.

Daniel Ostling has designed a huge chrome contraption, half-cage, half-jungle gym, two of whose sub-cages imprison artificial trees; the rest, the artless actors. Into this absurdity walk costumes by Mara Blumenfeld that are glad rags, eyesores, willed floutings of sense. A slovenly, drunken outlaw emerges from his jail cell in immaculate tennis whites; a woman led away to prison in black, remanded moments later, returns in white. The duke, attired in bellhop red, needs only a cloak and funny hat to become totally unrecognizable; raise the hat and, presto, he is the duke again. No charm, no style, no period to these costumes; nor is there any plan to T. J. Gerckens's unimaginative lighting.

Only two actors know what they are doing. Herb Foster, a perennial, trusty *comprimario*, stars as Escalus. He knows how to move, behave, and, above all, speak verse. Felicity Jones bears herself with dignity as a well-controlled Mariana. For the rest, every variety of grossness, exhibitionism, staggering incomprehension. And not the slightest notion of how to speak verse—possibly even prohibited by the demotic director.

Take Vincentio. Joe Morton, a usually solid actor, bellows, subsides, and grandly mispunctuates his lines. Left floundering, he hits every other word as if it were a punching bag, then rattles over the next. His special nemesis is *but*. After every *but* identically explodes from his mouth, there is a three-second pause for effect, then little bang, bigger bang, on with the iambic *bentameter*. (But me no buts, we cry.) Take Isabella. Sanaa Lathan, a bouncy young woman whose chief credit is the movie *Love & Basketball*, delivers her lines dutifully, like a bemused schoolgirl spouting her assigned but uncomprehended text. Anguish, exaltation, despair—what are they to her, or she to them?

Even potentially apt actors are reduced to rubble, or rabble. Billy Crudup dribbles out Angelo's lines like an embarrassed bystander; Christopher Evan Welch, his monkeyshines halved, might prove a plausible Pompey. Others, like John Pankow, a specialist in repulsiveness who turns the delightful Lucio into a loathsome lout, merely invite the regrettably unforthcoming hook. To rephrase those famous lines, now applied to the audience member: "Thou hast nor truth nor stage, / But as it were an after-dinner's sleep, / Dreaming on quick escape."

THE CURIOUS THING ABOUT STRINDBERG'S plays is that what endures is not the symbolism of the Expressionist ones but the near-realism of the quasi-naturalist ones. *The Father* and *The Dance of Death*, yes; *A Dream Play* and *The Ghost Sonata*, no! Dated, fin-de-siècle symbolism is deader than a doornail (which at least doesn't rot), without the ghost of a chance at survival. Not even Ingmar Bergman, whose genius I revere, can breathe life into it. Which made **The Ghost Sonata** from Sweden's Royal Dramatic Theatre such a downer at BAM.

True, Göran Wassberg's décor is overzealously drab, and Pierre Leveau's lighting standard stuff. But Anna Bergman's costumes are fine, and the lovely Virpi Pahkinen's minimal choreography works, especially as performed by herself. Playing the Milkmaid, though, she has the unfair advantage of having no lines to speak. The others, who do have them, are buried under the top-heavy, pretentious, smugly winking dialogue, through no fault of their own. The impossible is called for, which only Gunnel Lindblom, as the Mummy, astonishingly manages.

The best thing about the production is sizable bits of Bartók's music in the background; I kept hoping that Strindberg would go away so that a full performance of Bartók could take over.

In brief: MURPHY GUYER'S **World of Mirth** is an uninteresting play about an interesting subject: carnies. Guyer knows his milieu too well; some of his lingo, references, and allusions are too opaque for non-carnies. Dona D. Vaughn, the director, had to explain the backstory, subtext, etc., to me. Too bad: The acting and directing are good; Michael Brown's economical set captures the midway pungently; but between the concept and the realization, something got lost—midway. . . . David Rabe has done the stage some service, but his latest, **The Dog Problem**, is the kind of play you write when you have nothing to write about. A dopey young man seduced a mafia don's niece, but, disturbingly, his dog also got into bed with them. The mafioso's response: Either the dog or the man must die. Buddy, a yellow Lab, is wonderful; the play, alas, is a dog. ■

cue

ART MARK STEVENS

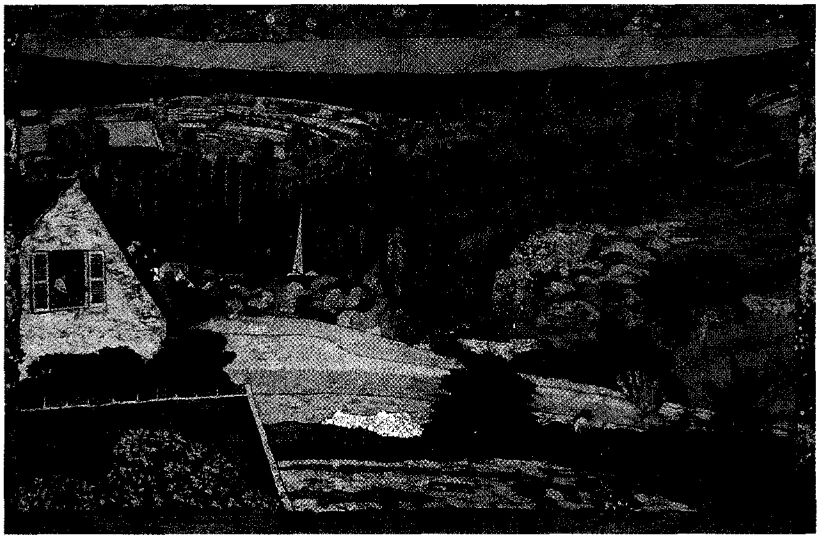
Flowers on the Wall

At the Met, a fascinating look at four French modernists with grander aspirations than painting pretty pictures on an easel.

IN NINETEENTH-CENTURY FRANCE, artists of high ambition sometimes expressed impatience with easel painting. Wasn't the result just another bourgeois possession? A pretty trifle to hang in a middle-class room? The art of painting, many artists believed, ought to have grander aspirations. It should embody the eternal truths of history and myth and join with architecture and the decorative arts to create integrated environments that reflected the profound dreams of humanity. When modernists eventually revolted against academic history painting, they did not uniformly abandon this august dream. There were some who, while admiring the radical experiments of the Impressionists, found their brilliant daubings limited in outlook.

Beyond the Easel: Decorative Painting by Bonnard, Vuillard, Denis, and Roussel, 1890–1930—a beautiful and fascinating show of paintings and folding screens that opened last week at the Metropolitan Museum of Art—celebrates an effort by a circle of French modernists to enlarge Impressionist art. It is an important show partly because it helps rescue certain painters, particularly Vuillard and Bonnard, from the common view that they are just belated Impressionists. To the contrary, the painters often called the Nabis sought to create a new world that could provide an alternative to soulless industrial society. They shifted the lofty idealism of traditional history painting—which was often intended for public buildings—into a private realm of home, garden, and friends. Their art implied a kind of Proustian preserve where, it was hoped, the higher faculties could still flourish. In a way, they hoped to domesticate paradise.

While studying the Impressionists close at hand, the Nabis sought their inspiration in the faraway. They loved the stylish flair and otherworldly air of Japanese prints, and though not as attracted to the medieval as the English of the time were, they found in the rococo of the eighteenth century an imaginative world as complete and delightfully remote in spirit. Its charm, playfulness, wit, and reverie were equally an antidote to industrial society. They dreamed of making large decorative panels that filled a room and enveloped the senses. There was to be none of the detachment and feeling of separation that came from standing back and staring at an easel painting. If the Nabis seem more sober than the artists of the rococo—the women no longer flirt but are lost in thought—their quiet garden is equally lush.



Nabis Co.: Vuillard's *Window Overlooking the Woods* (1899).

Beyond the Easel
At the Metropolitan Museum of Art; through 9/9.

William Kentridge
At the New Museum of Contemporary Art; through 9/16.

See Art listings for details.

Of course, the Metropolitan and the Art Institute of Chicago—which organized the exhibit in collaboration with the Met—could not re-create the actual rooms for which some of these pictures were designed. But they have reunited works that were intended to be seen together, and some pictures have the scale of murals. Many people will be surprised to find that Vuillard, a man of the drawing room, could paint so expansively. His monumental *Window Overlooking the Woods* does two very different and important things to enrich the imagination. If you do not look directly at the picture, it becomes a kind of warming wall for a room, a tapestry of carefully stitched colors that creates a mood of close reflection. If you look directly into the painting, however, it deepens into a great panorama—opening up the room, bringing nature inside, and inviting you to flights of fancy.

The Eden created by these artists has historically been overshadowed because it stands between two deeper and more full-blooded dreams of paradise. Gauguin and Matisse let something wonderfully savage into their respective gardens: In Matisse's brazen rhythms and in Gauguin's glum and sinuous luminosity, there is some memory of the serpent. But the unembarrassed joy that the Nabis took in the thoughtful play of paint is paradise enough in our

(Continued on page 81)

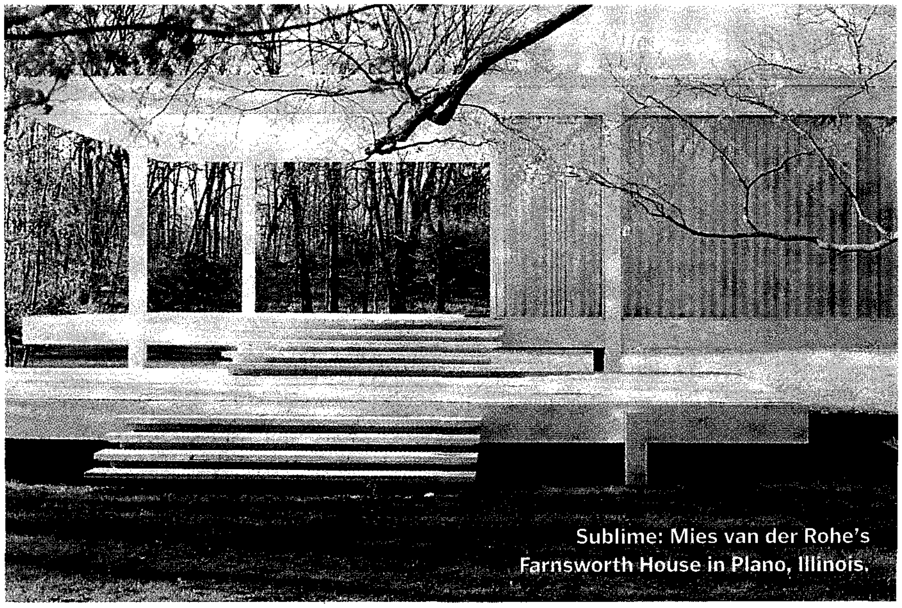
Photograph courtesy of the Art Institute of Chicago.

ARCHITECTURE JOSEPH GIOVANNINI

Mies's Pieces

Shows at the Whitney and MOMA trace the career and influence of Ludwig Mies van der Rohe—but for context, look elsewhere.

WITH THEIR SIMULTANEOUS blockbusters on **Mies van der Rohe**, MOMA and the Whitney are operating beyond their respective walls in an expanded field. But to put Mies in a comparative, rather than self-referential, context, let's go a couple of blocks farther afield by including the current Frank Gehry show at the Guggenheim, and then, by way of protest, let's reach on down to the National Building Museum in Washington, to the Rudolf M. Schindler exhibition that opened June 29.



Sublime: Mies van der Rohe's Farnsworth House in Plano, Illinois.

Mies famously declared that "God is in the details," and indeed the Whitney, exhibiting the work the German architect did after he emigrated to America in 1938, chronicles his search for joints that are godly—the stately way steel meets glass, brick, and more steel. A Platonist who was more interested in ideals than in process, Mies went on to build the joints he perfected, which are undoubtedly the most intense part of his American buildings. When the buildings get too big for their joints—when the planes between them are too expansive and lose sight of their edge—they start becoming boring. Mies's smaller buildings, like the sublime Farnsworth House outside Chicago, are taut and tense because no parts are distant from their defining moments at the corners.

Now focus on the fifth-floor terrace of the Guggenheim, where Frank Gehry built, as part of the installation for his current show, undulating titanium canopies over a temporary café. The superstructure of steel beams rests on a steel joint, in an apparently chaotic crash of angled flanges. Somewhere amid this battle of the two joints, architecture quaked, and perhaps the seismic shift started in the seminal but underestimated work of R. M. Schindler, who was actually the first European modernist to move to the United States and the reigning talent in Los Angeles when Gehry came of architectural age.

Since World War II, MOMA has staged no fewer than nine exhibitions, large and small, devoted to Mies's work, not including the International Style show of 1932, which introduced him to America. Schindler, who was born in 1887, a year after Mies, was deliberately excluded from that show by a now-contrite Philip Johnson, who has called the omission a mistake. (Schindler is not alone in the un-MOMA pantheon—others "disappeared" from MOMA's retrospective list include Carlo Scarpa, Gio Ponti, Walter Gropius, Oscar Niemeyer, Hans Scharoun, Pier Luigi Nervi, and a host of Russians, including Vladimir Tatlin and El Lissitzky.) MOMA apparently prefers to confirm its judgment with repeat curtain calls on architects it has already canonized, like Frank Lloyd Wright and Le Corbusier (about nine shows each) and Alvar Aalto (three).

Mies, however, stands out as the house architect, and now he has also colonized the third floor of the Whitney, which has never even held a retrospective of its own architect, Marcel Breuer. Why Mies? Why now? What are the cultural politics of this aesthetic rigging? In his *New Yorker* review of the Seagram Building, completed in 1958, Lewis Mumford called that perfectly pitched bronze tuning fork a masterpiece, but a cold one. The architectural temperature of Schindler's masterpieces—and there were many among his unexpected hillside houses—is much warmer because he rejected the machine as the basis of design, believing that the nature of life is diversity rather than repetition. Schindler was not a denizen of exhibition society, like Mies, who made his reputation on the walls of shows in Berlin with hypothetical projects in the early twenties.

But Schindler, who had studied with early Viennese modernists Otto Wagner and Adolf Loos and worked for Frank Lloyd Wright, actually had the more distinguished pedigree,

Mies in America
Ludwig Mies van der Rohe retrospective at the Whitney Museum of American Art.

Mies in Berlin
Mies, again, at the Museum of Modern Art.

See Art listings for details.

Photograph by Guido Guidi.

and while Mies was still producing heavy masonry villas into the twenties, Schindler had already written a 1913 manifesto declaring that *space*, not form or matter, was the architectural material of the new age: Reinforced concrete and steel liberated architecture from bearing-wall construction.

Early on, Schindler built some of the enduring modernist works of the twentieth century—his pinwheeling house on Kings Road (1921–22), the dense puzzle of interlocking spaces at the Pueblo Ribera Court Houses in La Jolla (1923–25), and the structurally hybrid Lovell Beach House (1922–26). Often working on hillsides, Schindler upended Wright's floor plans, which extend into the landscape, so that the houses flow vertically. As we see in the "Mies in Berlin" show at MOMA, Mies—despite his elegant De Stijl floor plans—never penetrated the low ceiling planes, which compress space. He handles hilly topography stiffly, always establishing a plinth, as though building a temple. Despite the abstract modernist language, Mies carries the repetitions of the classical into the open arms of industrialized architecture.

Schindler released control of his projects to the site, which incited the complexity of mixed geometries and idiosyncratic conditions that is a basis for the architecture of specificity over universality that Gehry so brilliantly practices. The most animated parts of Mies's drawings are the trees. Gehry draws buildings with the same gestural lines, interested in building trees. Computers make this complex architecture possible, obviating the simplicities of serial production. Schindler, arguably, is the more timely choice for a New York blockbuster because he is a forerunner of the new complexity. This is not to say that Schindler was a greater architect than Mies; at their level of achievement, ranking is meaningless. But MOMA has backed itself into arguing for a conservative, fundamentalist position, doing its best to stage a counter-reformation against freedoms not easily stuffed back into the box. MOMA may want to promote Mies as a way of selling its misguided Taniguchi expansion, but the museum should not compromise its program in the name of that lackluster design. Both Mies shows are highly informative, presenting new material and scholarship. But they are the heirs of institutional prejudice dating from MOMA's first architecture show 70 years ago. It's time for some fresh air. ■

RESTAURANTS HAL RUBENSTEIN

Unsung Heroes

Two local charmers—Maroons and ViceVersa—have won fans without relying on a rush of critical acclaim. It's easy to see why.

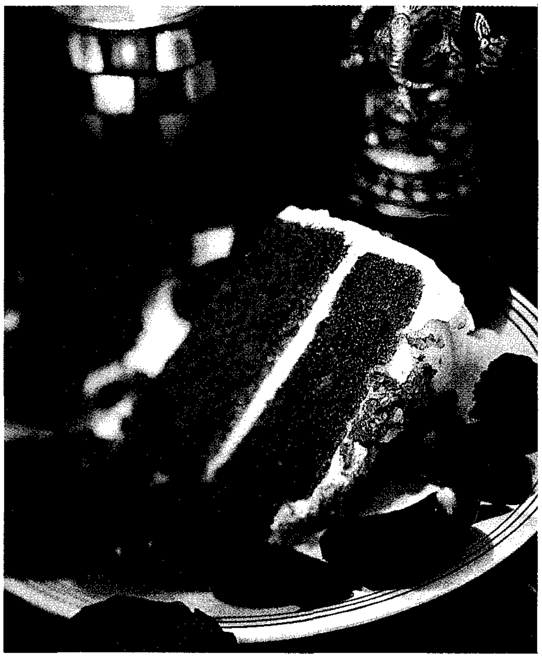
CRITICS. WHO NEEDS THEM? Everybody, right? Well, they sure think so. Oh, at first they'll give you the patented disclaimer, that "I'm just one voice, an educated opinion from someone who merely loves ______ (film, haute couture, Amish erotica, etc.)." Get past the all-purpose absolution, however, and one soon learns that critics are not really a very humble lot. They're too blithe, quick, and on deadline to be scathed by such overused barbs as "Those who can't do, teach." They're too often quoted by an increasingly self-referential media, too eagerly heeded by readers more revved up than ever to devour the new and savor the best. Modern critics, for better and more likely for worse, have been handed, and clutch tightly to, the power to anoint.

But every now and then—what do you know?—a real crowd pleaser makes it without them. I don't mean a new Adam Sandler film, or another Steve Hanson grill, both of which come from sources of proven success. No, it's more like the restaurant that opens with scant attention yet, over a few years, methodically refines and adjusts its kitchen and builds a loyal clientele one by one, day by day. For a professional explorer to stumble upon such uncharted territory can be very chastening. I mean, what took me so long? But when I tell my ego to take a hike long enough to allow me to enjoy some deliciously spicy Jamaican jerk chicken wings and a wedge of red-velvet cake so giddily indulgent it makes me sorry I don't have a southern accent, the experience can be downright exhilarating, and really fattening.

Maroons
244 West 16th Street
(212-206-8640).

ViceVersa
325 West 51st Street
(212-399-9291).

Velvet Fog: Maroons' red-velvet cake.



I know, I should be embarrassed that my financial adviser has been going to **Maroons** for two years and I just got my dusty butt in there. The place obviously doesn't need my help filling chairs, and they certainly weren't rolling out the red carpet for two big hungry strangers coming in late on a weeknight. Actually, there's not a lot of room to roll out *anything*. Set in a basement around a brownstone entryway, Maroons is the size of two studio apartments in Chelsea. The ceiling is low, the seats are tight, the reggae is ever-present, and if you leave your jacket on the back of a chair instead of checking it, one of the waitresses will stare you down till its buttons melt.

Maroons can be a challenge to your sense of accommodation. But they have a way of doing things here. And it gets you. First, it gets you in the head. I

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Urn praise: Diners at ViceVersa.

will stack up the house drinks Angela the bartender makes against any of the overreaching, cloying meany-tinis you've sampled in the past six months. Toots Shor would have offered this woman a race horse in order to get her to work for him.

Then comes a conga line of appetizers so appealing you have to make a mental note to slow down and *chew*. There's a cascade of little goodies: superbly sticky wings and equally gooey baby back ribs, richly dense codfish fritters, pepper-pot soup, cleanly fried hush puppies and yucca puffs, sweet and tenderly cooked mango shrimp, and, best of all, fried green tomatoes that finally make this Yankee understand what he's been missing.

Just as there has never been a chef who hasn't boasted that his fried chicken is the best, there's never been a critic who hasn't sworn he's found it. Well, I never staked a claim until now. The chicken here has skin crackling like potato chips and meat you want to lick like a lollipop, and chef Eugene McCall Jr. should take a bow for creating a dish so completely unfussy and tear-into-it terrific. But in order to try it you may have to stop wolfing the smothered pork chops and grits the person on your left is drooling over, or the curried goat with superb succotash that has made the friend on your right fall suddenly silent. The jerk pork isn't nearly as good as the jerk chicken (which is only a bit better than the barbecued chicken), and the meat loaf can't match the oxtail, but the spicy red fish with callaloo and the garlic shrimp with wonderfully smoky collard greens are both worth downing another house margarita over.

Deny yourself dessert? The scorn from the waitresses at the first sign of hesitation is withering enough, but Maroons' version of apple pie is exactly what this classic is supposed to taste like. Hot bread pudding with vanilla rum is better than any other I've ever tried. Get there late? No sweet-potato pie for you. And though it sounds more familiar, skip the pallid layer cake and vulgarly wrap yourself in red velvet. To a critic, everything about this violently sweet, foolishly scarlet cake is so *wrong*. Except how happy it makes your mouth.

"Look who's back. Those two guys who ate everything that wasn't nailed down," said the jacket snatcher the second time we came. "We're still talking about you!" And I'm still talking about them, humbled but hungry.

FOR TWO YEARS, I WALKED BY **ViceVersa** BECAUSE it was down the street from one of my favorite bistros, Tout Va Bien. It looked nicely atmospheric, very clean-lined, almost too modern next to the checkerboard tattiness of its neighbors. But I didn't go in. One dish on the menu kept putting me off: casoncelli alla Bergamasca, which are little ravioli stuffed with veal, raisins, and amaretto cookies and served with sage butter and pancetta. Whew! A whole three-course meal in a patty. What was the chef thinking? Well, evidently, a lot of other neighborhood folks thought differently, and they have made ViceVersa the kitchen and living room they don't have. Why? Not only is it as friendly a restaurant as the family reunion you never had, but that casoncelli is absolutely bewitching. And so are so many of the surprisingly inventive dishes on ViceVersa's menu, like strangled-priest pasta with duck ragout, pan-seared sardines with rosemary, and dorade with pistachio nuts. It's a perfect place to go after the theater, when it's your turn to be critic. At least the food will be foolproof. And they don't give a damn what you do with your jacket. ■

Maroons 244 West 16th Street (212-206-8640). Lunch, Tuesday through Friday 11:30 A.M. to 3:30 P.M.; dinner, Sunday through Tuesday 5:30 to 11 P.M., Wednesday through Saturday till midnight. Appetizers, $5 to $13; entrées, $13 to $23. All major credit cards.

ViceVersa 325 West 51st Street (212-399-9291). Lunch, Monday through Friday noon to 2:30 P.M.; dinner, Monday through Saturday 5 to 11 P.M. Appetizers, $10.50 to $15; entrées, $17 to $24. AE, MC, V.

Photograph by Kenneth Chen.

TELEVISION **JOHN LEONARD**

Wilkommen . . .

In post-Weimar Germany, Hitler had a "final solution" for homosexuals as well as for Jews; *Paragraph 175* offers testimony from survivors of the pink purge.

IF BERLIN IN THE TWENTIES WAS "A homosexual Eden," as we are told early on in the absorbing documentary **Paragraph 175**, there was a dreadful string attached. That string was an article of the German penal code, criminalizing sodomy, that had been on the books since Bismarck back in 1871 and would stay on those books in both Germanys until the late sixties. So the Weimar of gay bars and cross-dressing, of Marlene Dietrich, Christopher Isherwood, W. H. Auden, and *Cabaret,* existed on sufferance. Ambiguity of law enforcement matched ambiguity of gender roles. Sexual politics meant fugitive cultures.

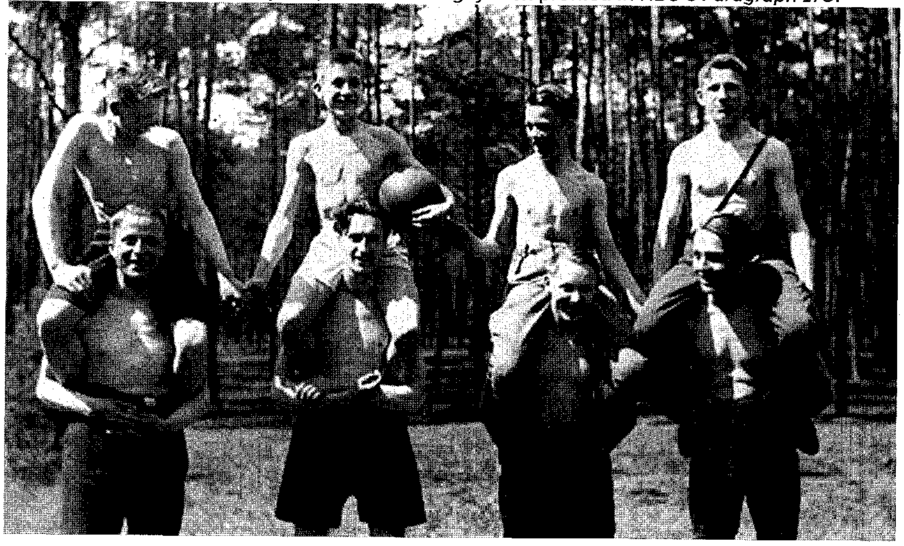
Nazis, of course, were afraid of everybody—socialists, Communists, scientists, artists, writers, Jews. And so they sought to burn them all in one big Reichstag bonfire. And never mind that the very first storm trooper, Ernst Roehm, was himself a well-known gay. Hitler protected him until the Night of the Long Knives, after which Paragraph 175 would be expanded to include not only acts of sodomy but also looks and gestures, attested to by gossip and innuendo, suggesting the possibility of such acts. While lesbianism was still considered "temporary" and "curable," male homosexuality became a "contagious disease." Between 1933 and 1945, 100,000 gay men were arrested. *Paragraph 175* is fuzzy on just how many were sent to color-coded concentration camps, where they were required to wear pink triangles. But that 4,000 survived can probably be attributed to the fact that most were Christians.

Of those 4,000, ten were alive when Rob Epstein and Jeffrey Friedman, who produced and directed *Paragraph 175* (their previous credits for HBO include *The Celluloid Closet* and the Oscar-winning *Common Threads: Stories From the Quilt),* began filming. They talked to six survivors. Thus, with Rupert Everett setting the scene and introducing the principals, we will spend equal time with Albrecht Becker, Gad Beck, Heinz Dörmer, Heinz F., Pierre Seel, and Annette Eick. We look into their photo albums and follow them to Berlin, for which there is plenty of vintage film footage. Except for Eick, who escaped to England, and Becker, who was lucky enough to land in a regular prison, they did their time in such designer hells as Auschwitz, Buchenwald, Dachau, and Mauthausen. If not the gas chamber, they faced torture and medical experimentation. They have tried to hide out since in marriage, the Army, or Israel. The stories they tell—of Boy Scouts and Hitler Youth; of a "singing forest" with prisoners hanged to scream from hooks in trees—are the twentieth century's atrocious soundtrack.

Paragraph 175
Monday, July 9; 8 to 9:30 P.M.; HBO.

Secrets of the Dead
Tuesdays, through July 31; 8 to 9 P.M.; Channel 13.

Survivor: Heinz Dörmer (top left) is one of the gay men profiled in HBO's *Paragraph 175*.



Photograph by HBO.

I suppose that this is where we avert our eyes and try to get another purchase on the same old horror by thinking sideways—about, say, Weimar as an epidemic of transgressive energies, of *Dolchstosslegenden* ("stabbed-in-the-back stories" as told by the men who came back maimed from World War I) and *Lustmord* (sexual murder in paintings by Otto Dix and Kurt Schwitters, novels by Alfred Döblin and Hermann Hesse, films by Fritz Lang, and plays by Frank Wedekind); of the odd correspondence or conjoining of fascism and modernism (letters from the same camp, with its weak male-ego boundaries and chimney smoke of human cinder). But all such guff is just Cultural Studies, a postmodern alibi. Most remarkable of all the ugly facts insisted upon by *Paragraph 175*—an obscene absurdity—is that, to this very day, gay victims of the Nazis have not only been denied any reparations by any German government, but the time they spent in concentration camps is deducted from their pensions.

SINCE *CSI* ON CBS IS IN RERUNS, THOSE OF YOU in need of a regular fix of forensic pathology could do a lot worse than tune in on Tuesday nights to **Secrets of the Dead**, which this week tries to solve the mystery of "Murder at Stonehenge." A body discovered near the fa-

(Continued on page 81)

Edited by Ben Kaplan

This Week's Releases

Baise-Moi
Graphically violent revenge story about two women on the run in France. Written and directed by Virginie Despentes and Coralie Trin-Thi. (1 hr. 17 mins.; NR) • Opens 7/6.

Cats & Dogs
Live action from Jeff Goldblum and Elizabeth Perkins meets computer animation voiced by Tobey Maguire, Susan Sarandon, and Charlton Heston in this story of a war between man's best friends and the cats they live with. (1 hr. 32 mins.; PG) • Opens 7/4.

Crazy/Beautiful
John Stockwell directs Kirsten Dunst as a rebellious congressman's daughter who falls in love with a straight-A student (Jay Hernandez) who happens to live in East L.A. (1 hr. 35 mins.; PG-13) • Opens 6/29.

Everybody's Famous
An unemployed factory worker (Josse De Pauw) hitches his dreams to the unlikely singing career of his daughter (Eva Van der Gucht). Directed by Dominique Deruddere. (1 hr. 39 mins; R) • Opens 7/3.

Jump Tomorrow
Nationalities collide in this romantic comedy of errors, Joel Hopkins's feature debut, when a shy Nigerian student (Tunde Adebimpe) falls for a vivacious Latin woman (Natalia Verbeke). (1 hr. 35 mins; PG) • Opens 7/6.

Kiss of the Dragon
Luc Besson (*The Fifth Element, The Professional*) directs Jet Li and Bridget Fonda in this action film about a Chinese special agent betrayed in Paris. (1 hr. 28 mins; R) • Opens 7/6.

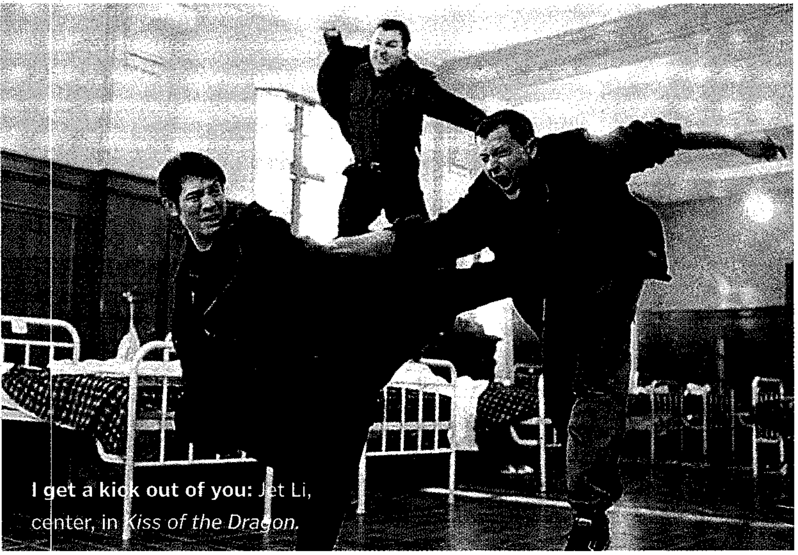
Life and Debt
A documentary about the impact of the World Bank and the IMF on the residents of Jamaica. By Stephanie Black. (1 hr. 25 mins; NR) • Opens 6/29.

Lost and Delirious
Three experimental girls (Piper Perabo, Jessica Paré, and Mischa Barton) discover their sexuality at a posh boarding school. The first English-language film from French director Lea Pool. (1 hr. 40 mins.; NR) • Opens 7/6.

Pootie Tang
Lance Crouther plays the titular urban superhero in a film based on a sketch originally performed by Chris Rock (who also appears). Written and directed by Louis C.K. (1 hr. 22 mins; PG-13) • Opens 6/29.

Scary Movie 2
Keenen Ivory Wayans directs his brothers Marlon and Shawn in this horror-spoof sequel to last year's smash. Also with Tim Curry, Tori Spelling, Chris Elliott, and James Woods. (1 hr. 22 mins.; R) • Opens 7/4.

The Vertical Ray of the Sun
Tran Anh Hung's film takes place in Hanoi and is about the intertwined lives of three sisters who differently mourn the anniversary of their parents' death. Starring Tran Nu Yen Khe. (1 hr. 52 mins.; PG-13) • Opens 7/6.



I get a kick out of you: Jet Li, center, in *Kiss of the Dragon.*

New Films

A.I.
Steven Spielberg's futuristic fable about a boy robot (Haley Joel Osment) who wants to become human echoes many of his earlier movies, especially *E.T.* and *Close Encounters of the Third Kind*, and, because the project originated with Stanley Kubrick, it summons up many of his oracular epics as well. The result is an uneasy synthesis of temperamental opposites: the imperious and abstract Kubrick touch with the pop dreamland of Spielberg's oeuvre. Alternately emotionally wrenching and unsatisfying, it's one of the oddest movies in some time: not so much a dark *E.T.* as a manic-depressive *E.T.* Also starring William Hurt, Frances O'Connor, and Jude Law as a gigolo robot. (Rainer; 7/9/01) (2 hrs. 20 mins.; PG-13) • Battery Park City Cinema; Loews Village; Loews 19th St. East; Loews Kips Bay Theatre; Clearview's Ziegfeld; Loews 42nd Street E Walk; Loews Coronet; Loews Orpheum 7; Clearview's Olympia; Sony Lincoln Square; Bay Plaza; Whitestone; BAM Rose Cinemas; CO Alpine; Cobble Hill Cinema; Linden Boulevard Multiplex; Pavilion; Ridgewood; UA Movies at Sheepshead Bay; Centre Sunnyside; Kaufman Astoria Cinema; Main Street Cinemas; UA Crossbay II; UA Movieworld; Atrium; UA Hylan Plaza; UA Movies at Staten Island.

The Adventures of Felix
When Felix (Sami Bouajila) gets laid off, he leaves his boyfriend and journeys to the south of France to find his absentee father. Written and directed by Jacques Martineau and Olivier Ducastel. (1 hr. 35 mins.; NR) • Quad Cinema.

All Access: Front Row, Backstage, Live!
The IMAX concert film features Macy Gray, Sting, Carlos Santana, and many others. (1 hr. 4 mins.; NR) • Loews Imax Theater.

The Animal
Rob Schneider plays a police file clerk infused with animal DNA in director Luke Greenfield's comedy debut. *Survivor's* Colleen Haskell co-stars. (1 hr. 23 mins.; PG-13) • AMC Empire 25 Theatres; Bay Plaza; UA Movies at Sheepshead Bay; UA Astoria; Atrium.

The Anniversary Party
Jennifer Jason Leigh and Alan Cumming, who wrote and directed, also co-star in this so-so drama in which the two leads, playing a couple celebrating their anniversary after a year's separation, host a party for their friends that gets out of hand. The film is a prime example of movie-colony narcissism; the cast, including Gwyneth Paltrow, Kevin Kline, and Phoebe Cates, play mostly show-biz types and pour out their hearts in order to show us how "real" they are. (Rainer; 6/18/01) (1 hr. 55 mins.; R) • UA Union Square; Clearview's Chelsea; AMC Empire 25 Theatres; Clearview's First & 62nd St.; UA East; Sony Lincoln Square; BAM Rose Cinemas; Kew Gardens Cinemas.

Atlantis
Michael J. Fox, James Garner, and Leonard Nimoy voice Disney's new animated yarn about a young explorer's voyage to the city under the sea. (1 hr. 28 mins; PG) • Battery Park City Cinema; CC Village East; CC Murray Hill Cinemas; Clearview's Chelsea; CC Sutton; Loews 42nd Street E Walk; Magic Johnson Harlem USA; Bay Plaza; Concourse Plaza; Whitestone; CO Alpine; CO Kings Plaza; Cobble Hill Cinema; Linden Boulevard Multiplex; Pavilion; UA Marboro; Centre Sunnyside; Cinemart; Main Street Cinemas; UA Astoria; UA Crossbay II; UA Movieworld; Atrium; UA Movies at Staten Island.

Baby Boy
Writer-director John Singleton (*Boyz 'N the Hood*) revisits South Central with MTV's Tyrese playing a single father who lives with his mom. Also with Snoop Dogg and Ving Rhames. (2 hrs. 9 mins.; R) • Battery Park City Cinema; UA Union Square; CC Murray Hill Cinemas; Clearview's Chelsea; Loews Astor Plaza; Clearview's First & 62nd St.; Loews Orpheum 7; Magic Johnson Harlem USA; Nova; Sony Lincoln Square; Bay Plaza; Concourse Plaza; Whitestone; CO Kings Plaza; Kent Triplex; Linden Boulevard Multiplex; Ridgewood; Cinemart; Kaufman Astoria Cinema; UA Crossbay; UA Movies at Staten Island.

Bread and Roses
Ken Loach, the glumly social-realist British director, turns his attention to Los Angeles in this dramatization of the real-life Justice For Janitors strike. Much of it is agit-prop, but Loach has gotten hold of a great subject—the invisibility of the poor who clean up in the environs of the rich—and Elpidio Carrillo delivers a furiously sad monologue about her sacrifices that leaves one shaken. Pilar Padilla and Adrien Brody co-star. (Rainer; 6/11/01) (1 hr. 50 mins.; R) • Two Boots Pioneer Theater.

Bride of the Wind
Director Bruce Beresford misfires in this turgid drama about the life and loves of Alma Mahler (Sarah Wynter) and her many genius lovers and husbands. As Gustav Mahler, husband #1, Jonathan Pryce is admirably restrained and touching. (Rainer; 6/18/01) (1 hr. 39 mins.; R) • CC Village East.

Bridget Jones's Diary
Renee Zellweger is charming in this otherwise mostly forced and unsprightly comedy based on the 1997 Helen Fielding best-seller. She has the ability to seem easygoing and chaotic in the same moment, and that works well for Bridget—a single Londoner whose ditziness can't disguise an essential sweetness. Hugh Grant and Colin Firth play her two suitors, and the Jane Austen-ish conceit doesn't work with these

Photograph by P. Cambouline.

dullards. Austen would have tossed them overboard. (Rainer; 4/23/01) (1 hr. 34 mins.; R) • Loews Kips Bay Theatre; Loews State; UA Gemini; Loews 84th Street; North Shore Towers.

The Closet
Daniel Auteuil (*The Widow of St. Pierre*) plays a condom-factory worker who saves his job, and reinvigorates his life, by pretending to be gay. With Gérard Depardieu, written and directed by Francis Veber. (1 hr. 26 mins.; R) • CC Angelika Film Center.

Come Undone
Two young men fall in love over the course of a summer in France. Written and directed by Sébastien Lifshitz. (1 hr. 40 mins.; NR) • Cinema Village.

Crazy/Beautiful
Please see "This Week's Releases." • Battery Park City Cinema; Loews Village; Loews 19th St. East; Loews Kips Bay Theatre; CC Sutton; Loews 42nd Street E Walk; Loews 84th Street; New Coliseum; Bay Plaza; Concourse Plaza; Whitestone; CO Alpine; Linden Boulevard Multiplex; Pavilion; UA Marboro; Cinemart; Jackson Triplex; Kaufman Astoria Cinema; Plaza; UA Crossbay II; Atrium; UA Movies at Staten Island.

The Crimson Rivers
A veteran police officer (Jean Reno) and a rookie cop (Vincent Cassel) unite to solve a young boy's murder in the French Alps. From director Mathieu Kassovitz. (1 hr. 57 mins.; R) • CC Angelika Film Center; AMC Empire 25 Theatres.

★ Divided We Fall
A small Czech town is occupied by German forces in this uneven but occasionally moving drama that at times recalls the bittersweet humanism of the Czech New Wave films from the sixties. A Gentile couple (well played by Boleslav Polivka and Anna Siskowa) shelter a Jewish concentration camp runaway, with ghastly and comic repercussions. (Rainer; 6/11/01) (2 hrs. 2 mins.; NR) • Lincoln Plaza Cinemas.

Down From the Mountain
Stirring documentary of a Nashville concert starring many of the singers and performers whose music graced the Coen brothers's film *O Brother, Where Art Thou?* The soundtrack was great to begin with; seeing it performed up close is a double blessing. Directed by D. A. Pennebaker, Chris Hegedus and Nick Doob. (Rainer; 6/18/01) (1 hr. 28 mins.; NR) • The Screening Room.

Dr. Dolittle 2
Eddie Murphy is back as a doctor who can talk to animals in this sequel to his 1998 smash. *Next Friday*'s Steve Carr directs. (1 hr. 21 mins.; PG) • Battery Park City Cinema; Clearview's Waverly; UA Union Square; Clearview's Chelsea; AMC Empire 25 Theatres; Clearview's Park and 86th St.; UA Gemini; Clearview's Olympia; Magic Johnson Harlem USA; New Coliseum; Nova; Bay Plaza; Concourse Plaza; Whitestone; Canarsie; CO Alpine; CO Kings Plaza; Linden Boulevard Multiplex; Pavilion; Ridgewood; UA Marboro; UA Movies at Sheepshead Bay; Centre Sunnyside; Jackson Triplex; Main Street Cinemas; UA Astoria; UA Crossbay II; UA Movies at Bayside; UA Movieworld; Atrium; UA Hylan Plaza; UA Movies at Staten Island.

Everybody's Famous
Please see "This Week's Releases." • CC Angelika Film Center.

Evolution
David Duchovny and Julianne Moore play the earth's best defense against an alien-infected meteor hurtling toward earth. Directed by Ivan Reitman; also starring *Bedazzled*'s Orlando Jones. (1 hr. 37 mins.; PG-13) • Loews Village; Loews Kips Bay Theatre; Loews State; Loews 84th Street; Kaufman Astoria Cinema.

The Fast and the Furious
Vin Diesel is a Manhattan gangster, and Paul Walker the undercover cop who tries to infiltrate his street-racing ring. Directed by *Dragon Heart*'s Rob Cohen. (1 hr. 40 mins.; PG-13) • Battery Park City Cinema; Clearview's Waverly; UA Union Square; Clearview's Chelsea West; Loews Kips Bay Theatre; AMC Empire 25 Theatres; Clearview's First & 62nd St.; Clearview's Park and 86th St.;

CRITICS ARE LAPPING IT UP!

"Two paws up! 100% awesome."
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"Funnier than 'Babe.'"
-Mike Szymanski, ZAP2IT.COM

"A 'doggone' funny film filled with holiday fireworks."
-Jim Ferguson, THE DISH NETWORK

"'Cats & Dogs' is a hysterically funny and tremendously clever film."
-Shawn Edwards, WDAF-TV (KANSAS CITY)

CATS & DOGS

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Retrospective

Mel's Show of Shows

Tickets to *The Producers* for only $8.50! Never mind that it's the 1968 film with Zero Mostel, Kenneth Mars, and Gene Wilder (pictured, from left to right), not the Broadway behemoth. But, for the money, you can't beat **Vulgar Genius: The Movies of Mel Brooks**, a timely nine-film retrospective at the American Museum of the Moving Image. Other classic Brooks films being shown include *Blazing Saddles*; *History of the World, Part I;* and *High Anxiety*, Brooks's surprisingly affectionate Hitchcock homage. It's good to be the king, huh, Mel? (See "Museums, Societies, Etc.")

Clearview's Metro Cinema; Loews 84th Street; Bay Plaza; Concourse Plaza; Whitestone; Linden Boulevard Multiplex; UA Movies at Sheepshead Bay; Centre Sunnyside; Kaufman Astoria Cinema; Main Street Cinemas; North Shore Towers; UA Crossbay II; UA Movies at Bayside; UA Movieworld; Atrium; UA Hylan Plaza; UA Movies at Staten Island.

The Golden Bowl
The latest literary adaptation from the producing-directing team of Ismail Merchant and James Ivory is an over-explicit rendition of Henry James's illustrious, overly implicit novel. It's decorous and rather bland. In a cast that also includes Kate Beckinsale, Jeremy Northam and Uma Thurman, Nick Nolte shines as the tycoon art collector Adam Verver. (Rainer; 4/7/01) (2 hrs. 10 mins.; R) • CC Village East; Loews State; Paris Theatre; UA Gemini.

Himalaya
Two Nepalese yak caravans race through the Himalayas in French director Eric Valli's debut film. Filmed on location with Nepalese tribes. (1 hr. 9 mins.; NR) • Cinema Village; Clearview's 59th Street East; Cobble Hill Cinema; Kew Gardens Cinemas.

Jin Roh: Wolf Brigade
Hiroyuki Okiura's Japanimation film reimagines Japan had Germany won World War II. (1 hr. 42 mins.; NR) • Cinema Village.

Kiss of the Spider Woman
A rerelease of the film in which William Hurt won an Academy Award for his portrayal of Luis Molina, a jailed window-dresser in Latin America. Directed by Hector Babenco. (1 hr. 58 mins.; R) • Quad Cinema; CC Eastside Playhouse.

Life and Debt
Please see "This Week's Releases." • The Screening Room.

Lumumba
Award-winning Haitian director Raoul Peck's film based on the real life of Congolese leader Patrice Lumumba (Eriq Ebouaney). (1 hr. 50 mins.; NR) • Film Forum; BAM Rose Cinemas.

The Man Who Cried
A World War II movie from director Sally Potter that's more about the friendship between two women (Christina Ricci and Cate Blanchett) than about battlefield blood and guts. Also starring Johnny Depp and John Turturro. (1 hr. 40 mins.; R) • North Shore Towers.

★ Memento
Christopher Nolan's low-budget noir stars Guy Pearce as a man seeking out his wife's murderer. His character has a mental handicap: a condition where he can't remember anything for more than fifteen minutes or so. The story is worked out in roughly reverse chronological order, and Nolan has a fondness for existential dread that may go over better with noir-soaked movie critics and overserious philosophy grad students than with general audiences. But it's an intriguing movie anyway. (Rainer; 3/26/01) (2 hrs.; R) • CC Angelika Film Center; CC Murray Hill Cinemas; Loews 19th St. East; Loews State; Clearview's First & 62nd St.; Lincoln Plaza Cinemas; Cobble Hill Cinema.

Monty Python and the Holy Grail
Terry Gilliam directs this classic Monty Python comedy, with a new soundtrack and additional scenes, about King Arthur and his bumbling quest for the elusive grail. With Michael Palin, Eric Idle and John Cleese. (1 hr. 30 mins.; PG) • Cinema Village.

Moulin Rouge
Baz Luhrman's turn-of-the-century musical set in the famous Parisian dance hall stars Nicole Kidman and Ewan McGregor, and it's meant to resuscitate the movie-musical genre for modern audiences by referencing just about every other musical ever filmed. Songs ranging from Rodgers and Hammerstein to Patti LaBelle segue into one another; the screen is replete with grease-painted plug-uglies who look like they were out of a Fellini casting call. The entire experience is exhausting and assaultive, less a resuscitation than a stomping. (Rainer; 5/28) (2 hrs. 15 mins.; PG-13) • Battery Park City Cinema; CC Village East; CC Murray Hill Cinemas; Clearview's Chelsea; AMC Empire 25 Theatres; Clearview's Beekman; Clearview's 62nd and Broadway; UA Movies at Sheepshead Bay; UA Astoria; UA Movies at Bayside.

The Mummy Returns
Rachel Weisz and Brendan Fraser reprise their roles as husband-and-wife archaeologists at war with the undead in writer-director Stephen Sommers's second installment of the *Mummy* canon. Also starring the Rock, as the Scorpion King. (1 hr. 25 mins.; PG-13) • Loews 42nd Street E Walk.

★ Our Song
Writer-director Jim McKay has a sweet and respectful connection to the three Crown Heights girls in this movie who spend a hot summer examining their lives. It's just a squiggle of a film, but McKay and his actresses have an intuitive feeling for the betweenness of people's lives, the things that go on in between the big moments. Anna Simpson, Melissa Martinez and Kerry Washington, who has a marvelous face for the camera, star as the three friends. (1 hr. 36 mins.; R) • CC Village East.

Pearl Harbor
Michael Bay has done a highly impressive job of staging the Japanese attack on Pearl Harbor but his achievement is largely technological. The film, for all its agonizing true-life trappings, has the staying power of a grand-scale video game. It's big and square—like a recruitment poster. Ben Affleck and Josh Hartnett star as best buddy flyboys and Kate Beckinsdale is the nurse they both fall for. (Rainer; 6/4/01) (3 hrs. 3 mins.; PG-13) • Battery Park City Cinema; CC Cinemas 1, 2, 3; UA Union Square; Loews Kips Bay Theatre; AMC Empire 25 Theatres; Sony Lincoln Square; CO Alpine; UA

Festival

The Surreal Deal

Czech film director Jan Svankmajer works in a genre all of his own. A puppeteer with a theater background, Svankmajer melds animation, sculpture, and live action in a twisted mix that has influenced directors like Tim Burton, Terry Gilliam, and the brothers Quay. **Svankmajer**, a one-week retrospective at Film Forum, will showcase both his rarely seen shorts and his three feature-length films. The program includes *Conspirators of Pleasure* (pictured), about six "everyday" sexual fetishists; *Dimensions of Dialogue*, which the Czech Communist Party singled out as an example of "the wrong film to make"; and *Alice*, Svankmajer's first feature, which stars Kristyna Kohoutová in a phantasmal, morphing wonderland. But it's *Little Otik*, his story of an infertile couple who adopt a tree stump—yes, you read that right—previewing a year before its international release that takes this retrospective screaming into the future. Begins July 6. (See "Museums, Societies, Etc.")

Photographs: top, Photofest; bottom, courtesy of Zeitgeist Films.

Movies at Sheepshead Bay; Cinemart; Kaufman Astoria Cinema; Atrium.

Pootie Tang
Please see "This Week's Releases." • Battery Park City Cinema; UA Union Square; Loews Kips Bay Theatre; Loews Orpheum 7; Loews 84th Street; Magic Johnson Harlem USA; Concourse Plaza; Whitestone; Linden Boulevard Multiplex; UA Astoria; UA Crossbay; UA Movies at Staten Island.

The Princess and the Warrior
The director and the star of *Run Lola Run*, Tom Tywker and Franka Potente, reunite in this love story about a psych-ward nurse and a bank robber (Benno Fürmann). (2 hrs. 20 mins.; R) • CC Angelika Film Center; Lincoln Plaza Cinemas.

Photograph by John Schaefer.

Retrospective

Made-for-TV Movies

The Independent Television Service, founded in 1991 by Congress to provide funding for original public-television programming, is celebrating its tenth anniversary with MOMA's **Shaking Up the Box: A Decade of ITVS**. "We are the last money in," says David Liu, head of program development. "This means sums of $40,000 or up to $200,000. We receive over 600 proposals a year, so competition can get pretty intense." The retrospective includes *The Farmer's Wife,* a six-hour documentary about bankrupting farmers Juanita and Darrel Buschkoetter (pictured); *Dottie Gets Spanked,* the television debut of director Todd Haynes; and *Figures of Speech,* an animated film by Bob Sabiston, who recently completed *Waking Life* with Richard Linklater. "I'm not surprised by our alumni's success," Liu says. "It's taxpayers' dollars, so we are very accountable." Begins July 5. (See "Museums, Societies, Etc.")

The Road Home
Zhang Ymou's movie mostly recounts in flashback the extended courtship of a village girl, played spunkily by *Crouching Tiger*'s Zhang Ziyi, and the new local schoolteacher. Zhang is a marvelous director, but here he seems intent on creating a popular work of high-flown kitsch. (Rainer; 6/4/01) (1 hr. 40 mins.; G) • Quad Cinema; Lincoln Plaza Cinemas; Kew Gardens Cinemas.

Russian Doll
A noirish film about a dejected private eye (The Matrix's Hugo Weaving), an adulterous married man (Moulin Rouge's David Wenham), and a Jewish mail-order bride from St. Petersburg (newcomer Natalia Novikova). (1 hr. 30 mins.; R) • CC Village East.

Scary Movie 2
Please see "This Week's Releases." • CC Cinemas 1, 2, 3; New Coliseum; Nova; Canarsie; Kent Triplex; Pavilion; Jackson Triplex; Plaza.

★ Sexy Beast
Ben Kingsley is intensely frightening as a paranoid thug who is like a cross between an East End Iago and the Terminator. He seeks to recruit a retired former crime partner, well played by Ray Winstone, and the subsequent turn-down leads to much mayhem. It's a spikey, spiffy piece of work, directed by first-timer Jonathan Glazer and written by Louis Mellis and David Scinto, who have pitch-perfect ears for the scary propulsiveness of thug lingo. (Rainer; 6/25/01) (1 hr. 31 mins.; R) • UA Union Square; Loews Kips Bay Theatre; AMC Empire 25 Theatres; Clearview's First & 62nd St.; Lincoln Plaza Cinemas; Pavilion; Kew Gardens Cinemas.

★ Shrek
Terrific computer-animated feature about a gruff, kindhearted ogre. The script, by Ted Elliott, Terry Rossio, Joe Stillman, and Roger Schulman, is full of wriggly comic references to practically every famous fairy tale as well as *The Dating Game* and lots more. The computer animation, except for the more humanly representational characters, is often on par with the script. Eddie Murphy and Mike Myers stand out among the celebrity voicers. (Rainer; 5/21/01) (1 hr. 29 mins.; PG) • Battery Park City Cinema; UA Union Square; Loews Kips Bay Theatre; Loews 42nd Street E Walk; Loews New York Twin; Loews Orpheum 7; New Coliseum; Sony Lincoln Square; Bay Plaza; Concourse Plaza; Whitestone; CO Alpine; CO Kings Plaza; Cobble Hill Cinema; Linden Boulevard Multiplex; UA Marboro; UA Movies at Sheepshead Bay; Kaufman Astoria Cinema; Main Street Cinemas; UA Crossbay II; UA Movieworld; Atrium; UA Hylan Plaza; UA Movies at Staten Island.

★ Songcatcher
Janet McTeer has perhaps her best movie role to date in this uneven, occasionally affecting drama about a turn-of-the-previous-century musicologist who ventures into Appalachia and discovers an enchanted glade of mountain music. The writer-director Maggie Greenwald employs many conventional story elements, and at times the music is so good that you wish she had just made an all-music documentary instead. Aidan Quinn and Pat Carrol co-star. (Rainer; 6/25/01) (1 hr. 49 mins.; PG-13) • Quad Cinema.

Swordfish
John Travolta plays an intense superpatriot who hires superhacker Hugh Jackman in this Joel Silver-produced action spy thriller that seems like scraps from the *Matrix* cutting-room floor. (Rainer; 6/18/01) (1 hr. 40 mins.; R) • Battery Park City Cinema; UA Union Square; Clearview's Chelsea; Loews Kips Bay Theatre; AMC Empire 25 Theatres; Loews 72nd St. East; Loews Orpheum 7; Magic Johnson Harlem USA; Sony Lincoln Square; Bay Plaza; Whitestone; Linden Boulevard Multiplex; Pavilion; UA Movies at Sheepshead Bay; Kaufman Astoria Cinema; Plaza; UA Crossbay; UA Movieworld; Atrium; UA Movies at Staten Island.

Tomb Raider
Angelina Jolie is the titular Lara, a shapely crime fighter who must save the world. Also with Jon Voight, directed by Simon West. (1 hr. 40 mins.; PG-13) • Battery Park City Cinema; Loews Village; Loews 19th St. East; Loews Kips Bay Theatre; Loews 42nd Street E Walk; Loews New York Twin; Loews Orpheum 7; Clearview's Metro Cinema; Magic Johnson Harlem USA; New Coliseum; Sony Lincoln Square; Bay Plaza; Concourse Plaza; Whitestone; Canarsie; CO Alpine; CO Kings Plaza; Cobble Hill Cinema; Kent Triplex; Linden Boulevard Multiplex; Pavilion; UA Movies at Sheepshead Bay; Centre Sunnyside; Cinemart; Jackson Triplex; Kaufman Astoria Cinema; Main Street Cinemas; UA Crossbay II; UA Movies at Bayside; UA Movieworld; Atrium; UA Hylan Plaza; UA Movies at Staten Island.

Under the Sand
Charlotte Rampling stars as a wife whose husband mysteriously disappears during a shared beach vacation in François Ozon's moody, resonant drama, which moves from the world of police procedurals to something more cosmically alienating. (Rainer; 5/14/01) (1 hr. 35 mins.; NR) • The Screening Room; Lincoln Plaza Cinemas.

What's the Worst That Can Happen?
Sam Weisman (*George of the Jungle*) directs Martin Lawrence as a thief whose lucky ring is lost to billionaire Danny DeVito during a botched robbery attempt. Also starring John Leguizamo. (1 hr. 38 mins.; PG-13) • AMC Empire 25 Theatres; UA Gemini; CO Kings Plaza; Linden Boulevard Multiplex; Kaufman Astoria Cinema.

With a Friend Like Harry
Sergi Lopez plays a grinning predator in this French psychological thriller about a man who insinuates himself into the family life of an old schoolmate who barely remembers him. It's a mildly diverting murderous entertainment. (Rainer; 4/30/01) (1 hr. 17 mins.; R) • Lincoln Plaza Cinemas; Kew Gardens Cinemas.

Manhattan

Below 14th Street

Battery Park City Cinema
102 North End Ave. (212-945-3418) • A.I.; Atlantis; Baby Boy; Crazy/Beautiful; Dr. Dolittle 2; The Fast and the Furious; Moulin Rouge; Pearl Harbor; Pootie Tang; Shrek; Swordfish; Tomb Raider

Fest...

Criminal-Minded

For the past 40 years, Japanese director Kinji Fukasaku has divided his time between stylish pieces about *yakuza* and more personal films about fascism and World War II. At **Battles Without Honor and Humanity**, showing through July at BAMcinématek and the Screening Room, thirteen of his films will be shown, including *Battle Royale*, last year's graphic reinterpretation of *Lord of the Flies*, co-written with his son. The retrospective also includes groundbreaking works like *Japan's Violent Gangs-Boss* (pictured), his balletic crime noir made in 1969; *Battles Without Honor and Humanity*, which will be introduced by Quentin Tarantino at the Screening Room on July 7; and *Under the Fluttering Military Flag*, Fukasaku's classic 1972 antiwar film. Opens July 5. (See "Museums, Societies, Etc.")

CC Angelika Film Center
18 W. Houston St. (212-995-2000) • The Closet; Everybody's Famous; Memento; The Crimson Rivers; The Princess and the Warrior

CC Village East
189 Second Ave. (212-529-6799) • Atlantis; Bride of the Wind; The Golden Bowl; Moulin Rouge; Our Song; Russian Doll

Cinema Village
22 E. 12th St. (212-924-3363) • Come Undone; Himalaya; Jin Roh: Wolf Brigade; Monty Python and the Holy Grail

Clearview's Waverly
323 Sixth Ave. (212-777-FILM#603) • Dr. Dolittle 2; The Fast and the Furious

Film Forum
209 W. Houston St. (212-727-8110) • Lumumba; Startup.com (See also "Museums, Societies, Etc.")

Loews Village
66 Third Ave. (212-50-LOEWS#952) • A.I.; Crazy/Beautiful; Evolution; Tomb Raider

Quad Cinema
34 W. 13th St. (212-255-8800) • The Adventures of Felix; Kiss of the Spider Woman; The Road Home; Songcatcher

The Screening Room
54 Varick St. (212-334-2100) • Down From the Mountain; Life and Debt; Under the Sand (See also "Museums, Societies, Etc.")

UA Union Square
13th St. and Broadway (212-253-2225) • The Anniversary Party; Baby Boy; Dr. Dolittle 2; The Fast and the Furious; Pearl Harbor; Pootie Tang; Sexy Beast; Shrek; Swordfish

14th-41st Streets

CC Murray Hill Cinemas
160 E. 34th St. (212-689-6548) • Atlantis; Baby Boy; Memento; Moulin Rouge

Clearview's Chelsea
260 W. 23rd St. (212-777-FILM#597) • The Anniversary Party; Atlantis; Baby Boy; Dr. Dolittle 2; Moulin Rouge; Swordfish

Clearview's Chelsea West
333 W. 23rd St. (212-777-FILM#614) • The Fast and the Furious

Loews 19th St. East
890 Broadway, at 19th St. (212-50-LOEWS#858) • A.I.; Crazy/Beautiful; Memento; Tomb Raider

Loews Kips Bay Theatre
570 Second Ave. (212-505-6397#558) • A.I.; Bridget Jones's Diary; Crazy/Beautiful; Evolution; The Fast and the Furious; Pearl Harbor; Pootie Tang; Sexy Beast; Shrek; Swordfish; Tomb Raider

42nd-60th Streets

AMC Empire 25 Theatres
234 W. 42nd St. (212-398-3939) • The Animal; The Anniversary Party; Dr. Dolittle 2; The Fast and the Furious; Moulin Rouge; Pearl Harbor; Sexy Beast; Swordfish; The Crimson Rivers; What's the Worst That Can Happen?

CC Cinemas 1, 2, 3
1001 Third Ave., at 60th St. (212-753-6022) • Pearl Harbor; Scary Movie 2

CC Sutton
205 E. 57th St. (212-759-1411) • Atlantis; Crazy/Beautiful

Clearview's 59th Street East
239 E. 59th St. (212-777-FILM#615) • Himalaya

Clearview's Ziegfeld
141 W. 54th St. (212-777-FILM#602) • A.I.

Loews 42nd Street E Walk
42nd St. at Eighth Ave. (212-50-LOEWS#572) • A.I.; Atlantis; Crazy/Beautiful; The Mummy Returns; Shrek; Tomb Raider

Loews Astor Plaza
44th St. bet. Broadway and Eighth Ave. (212-50-LOEWS#699) • Baby Boy

Loews Coronet
993 Third Ave., bet. 59th and 60th Sts. (212-505-CINE#608) • A.I.

Loews State
1540 Broadway, bet. 45th and 46th Sts. (212-50-LOEWS#901) • Bridget Jones's Diary; Evolution; The Golden Bowl; Memento

Paris Theatre
4 W. 58th St. (212-688-3800) • The Golden Bowl

61st Street and Above, East Side

CC 86th St. East
210 E. 86th St. (212-777-FILM#763) • Atlantis; Crazy/Beautiful; Moulin Rouge; Pearl Harbor

Clearview's Beekman
1254 Second Ave., bet. 65th and 66th Sts. (212-777-FILM#606) • Moulin Rouge

Clearview's First & 62nd St.
400 E. 62nd St. (212-777-FILM#957) • The Anniversary Party; Baby Boy; The Fast and the Furious; Memento; Sexy Beast

Clearview's Park and 86th St.
125 E. 86th St. (212-777-FILM#604) • Dr. Dolittle 2; The Fast and the Furious

Loews 72nd St. East
1230 Third Ave., bet. 71st and 72nd Sts. (212-50-LOEWS#704) • Swordfish

Loews New York Twin
1271 Second Ave., bet. 66th and 67th Sts. (212-50-LOEWS#698) • Shrek; Tomb Raider

Loews Orpheum 7
1538 Third Ave., at 86th St. (212-50-LOEWS#964) • A.I.; Baby Boy; Pootie Tang; Shrek; Swordfish; Tomb Raider

UA East
1629 First Ave., at 85th St. (212-249-5100) • The Anniversary Party

UA Gemini
1210 Second Ave., at 64th St. (212-832-1670) • Bridget Jones's Diary; Dr. Dolittle 2; The Golden Bowl; What's the Worst That Can Happen?

61st Street and Above, West Side

Clearview's 62nd and Broadway
1871 Broadway, at 62nd St. (212-777-FILM#864) • Moulin Rouge

Clearview's Metro Cinema
2626 Broadway, bet. 99th and 100th Sts. (212-777-FILM#609) • The Fast and the Furious; Tomb Raider

Clearview's Olympia
2770 Broadway, bet. 106th and 107th Sts. (212-777-FILM#613) • A.I.; Dr. Dolittle 2

Lincoln Plaza Cinemas
30 Lincoln Plaza, on Broadway bet. 62nd and 63rd Sts. (212-757-2280) • Divided We Fall; Memento; The Road Home; Sexy Beast; The Princess and the Warrior; Under the Sand; With a Friend Like Harry

Loews 84th Street
2310 Broadway, at 84th St. (212-50-LOEWS#701) • Bridget Jones's Diary; Crazy/Beautiful; Evolution; The Fast and the Furious; Pootie Tang

Magic Johnson Harlem USA
300 W. 125th St. (212-665-8733) • Atlantis; Baby Boy; Dr. Dolittle 2; Pootie Tang; Swordfish; Tomb Raider

New Coliseum
701 W. 181st St. (212-740-1545) • Crazy/Beautiful; Dr. Dolittle 2; Scary Movie 2; Shrek; Tomb Raider

Nova
3589 Broadway, bet. 147th and 148th Sts. (212-862-5728) • Baby Boy; Dr. Dolittle 2; Scary Movie 2

Sony Lincoln Square
1998 Broadway, at 68th St. (212-50-LOEWS#638) • A.I.; The Anniversary Party; Baby Boy; Pearl Harbor; Shrek; Swordfish; Tomb Raider

Bronx

Bay Plaza
2210 Bartow Ave., behind Bay Plaza Mall (718-777-FILM#833) • A.I.; The Animal; Atlantis; Baby Boy; Crazy/Beautiful; Dr. Dolittle 2; The Fast and the Furious; Shrek; Swordfish; Tomb Raider

Concourse Plaza
214 E. 161th St. (718-588-8800) • Atlantis; Baby Boy; Crazy/Beautiful; Dr. Dolittle 2; The Fast and the Furious; Pootie Tang; Shrek; Tomb Raider

Photograph by Toei.

Whitestone
2505 Bruckner Blvd., at Hutchinson River Pkwy. (718-409-9030) • A.I.; Atlantis; Baby Boy; Crazy/Beautiful; Dr. Dolittle 2; The Fast and the Furious; Pootie Tang; Shrek; Swordfish; Tomb Raider

Brooklyn

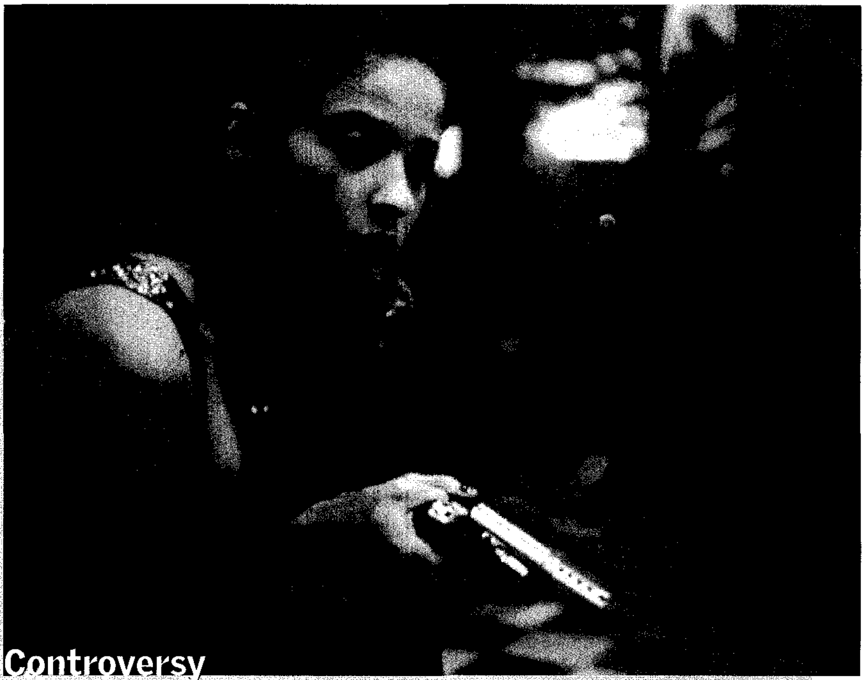
BAM Rose Cinemas
30 Lafayette Ave., Brooklyn (718-623-2770) • A.I.; The Anniversary Party; Lumumba (See also "Museums, Societies, Etc.")
Canarsie
9310 Ave. L, at E. 93rd St. (718-251-0700) • Dr. Dolittle 2; Scary Movie 2; Tomb Raider
CO Alpine
6817 Fifth Ave., at 69th St. (718-777-FILM#580) • A.I.; Atlantis; Crazy/Beautiful; Dr. Dolittle 2; Pearl Harbor; Shrek; Tomb Raider
CO Fortway
6720 Ft. Hamilton Pkwy., at 68th St. (718-777-FILM#578) • Baby Boy; The Fast and the Furious; Moulin Rouge; Pootie Tang; Swordfish
CO Kings Plaza
5201 Kings Plaza; Flatbush Ave. at Ave. U (718-777-FILM#579) • Atlantis; Baby Boy; Dr. Dolittle 2; Shrek; Tomb Raider; What's the Worst That Can Happen?
Cobble Hill Cinema
265 Court St. (718-596-9113) • A.I.; Atlantis; Himalaya; Memento; Shrek; Tomb Raider
Kent Triplex
Coney Island Ave. at Ave. H (718-338-3371) • Baby Boy; Scary Movie 2; Tomb Raider
Linden Boulevard Multiplex
Linden Blvd. and Eldert Lane (718-277-0303) • A.I.; Atlantis; Baby Boy; Crazy/Beautiful; Dr. Dolittle 2; The Fast and the Furious; Pootie Tang; Shrek; Swordfish; Tomb Raider; What's the Worst That Can Happen?
Pavilion
188 Prospect Park West (718-369-0838) • Cats and Dogs; A.I.; Atlantis; Crazy/Beautiful; Dr. Dolittle 2; Scary Movie 2; Sexy Beast; Swordfish; Tomb Raider
Ridgewood
55-27 Myrtle Ave., at Putnam Ave. (718-821-5993) • A.I.; Baby Boy; Dr. Dolittle 2
UA Marboro
6817 Bay Pkwy., at 69th St. (718-232-4000) • Atlantis; Crazy/Beautiful; Dr. Dolittle 2; Shrek
UA Movies at Sheepshead Bay
3907 Shore Pkwy., off Exit 9 at Belt Pkwy. (718-615-1700) • A.I.; The Animal; Dr. Dolittle 2; The Fast and the Furious; Moulin Rouge; Pearl Harbor; Shrek; Swordfish; Tomb Raider

Queens

Centre Sunnyside
42-17 Queens Blvd. (718-361-6869) • A.I.; Atlantis; Dr. Dolittle 2; The Fast and the Furious; Tomb Raider
Cinemart
106-03 Metropolitan Ave., at 72nd Rd., Forest Hills (718-261-2244) • Atlantis; Baby Boy; Crazy/Beautiful; Pearl Harbor; Tomb Raider
College Point Multiplex
28-55 Ulmer St., Whitestone (718-886-4900) • A.I.; The Animal; Atlantis; Baby Boy; The Fast and the Furious; Pearl Harbor; Pootie Tang; Shrek; Swordfish; Tomb Raider
Jackson Triplex
82nd St. at Roosevelt Ave. (718-478-6777) • Crazy/Beautiful; Dr. Dolittle 2; Scary Movie 2; Tomb Raider
Kaufman Astoria Cinema
38th St. at 35th Ave. (718-786-2020) • A.I.; Baby Boy; Crazy/Beautiful; Evolution; The Fast and the Furious; Pearl Harbor; Shrek; Swordfish; Tomb Raider; What's the Worst That Can Happen?
Kew Gardens Cinemas
81-05 Lefferts Blvd. (718-441-9835) • The Anniversary Party; Himalaya; The Road Home; Sexy Beast; With a Friend Like Harry
Main Street Cinemas
72-66 Main St. (718-263-4828) • A.I.; Atlantis; Dr. Dolittle 2; The Fast and the Furious; Shrek; Tomb Raider
Plaza
103-14 Roosevelt Ave., at 103rd St., Corona (718-639-0012) • Crazy/Beautiful; Scary Movie 2; Swordfish
UA Astoria
28-60 Steinway St. (718-726-1279) • The Animal; Atlantis; Dr. Dolittle 2; Moulin Rouge; Pootie Tang
UA Brandon Cinema
70-20 Austin St., Forest Hills (718-544-1020) • The Animal; Swordfish
UA Crossbay
94-11 Rockaway Blvd., at Woodhaven Blvd., Ozone Park (718-848-1738) • Baby Boy; Pootie Tang; Swordfish
UA Midway
108-22 Queens Blvd., at 71st Ave., Forest Hills (718-544-5545) • A.I.; Dr. Dolittle 2; The Fast and the Furious; Moulin Rouge; Shrek
UA Movies at Bayside
38-39 Bell Blvd., at 39th Ave. (718-225-7711) • Dr. Dolittle 2; The Fast and the Furious; Moulin Rouge; Tomb Raider
UA Movieworld
242-02 61st Ave., off Exit 31, Douglaston (718-423-7200) • A.I.; Atlantis; Dr. Dolittle 2; The Fast and the Furious; Shrek; Swordfish; Tomb Raider
Atrium
680 Arthur Kill Rd., nr. Richmond Ave., Eltingville (718-317-8300) • A.I.; The Animal; Atlantis; Crazy/Beautiful; Dr. Dolittle 2; The Fast and the Furious; Pearl Harbor; Shrek; Swordfish; Tomb Raider
UA Hylan Plaza
107 Mill Rd., at Hylan Blvd., New Dorp (718-351-0805) • A.I.; Dr. Dolittle 2; The Fast and the Furious; Shrek; Tomb Raider
UA Movies at Staten Island
141 E. Service Rd., at Victory Blvd., Travis (718-983-9600) • A.I.; Atlantis; Baby Boy; Crazy/Beautiful; Dr. Dolittle 2; The Fast and the Furious; Pootie Tang; Shrek; Swordfish; Tomb Raider

Museums, Societies, Etc.

American Museum of the Moving Image
36-01 35th Ave., Astoria, Queens (718-784-0077). Tickets, $4.50–$8.50. Members and children under 4,



Controversy

The Scarlet Letters

The MPAA is in for a long two weeks. The Fourth of July's biggest release is **Scary Movie 2**, the Wayans brothers' R-rated follow-up to the horror spoof that put the *gross* in *gross receipts*. The week's most graphic film is the unrated **Baise-Moi**, written and directed by the French novelist Virginie Despentes and Coralie Trin-Thi, about two women (adult film stars Raffaëla Anderson, pictured, and Karen Bach) who, after being raped, embark on a sexually explicit and wantonly violent rampage through France. The most altered film is **Crazy/Beautiful**, a teen romance starring Kirsten Dunst, which was reportedly edited down by a nervous Disney from an R to a PG-13. And the most disturbing new release is **Bully**, Larry Clark's unrated and sexually explicit film about hopped-up juvenile delinquents, played by Brad Renfro and Bijou Phillips, who conspire to kill a psychopathic friend. "*Baise-Moi* would be rated X," says Orly Ravid, director of domestic acquisition and distribution at FilmFixx, the film's distributor. (A far cry from the late sixties and early seventies, when an X rating was a badge of unflinching auteurism, as in *A Clockwork Orange* or *Midnight Cowboy*.) Today, she continues, "an X makes it harder to book a film. By not having it rated, it's like there's no proof." But at cineplexes all over town this week, the proof will be all over the screen. *Crazy/Beautiful* opens on June 29; *Scary Movie 2* on July 4; *Baise-Moi* on July 6; *Bully* on July 13.

Photograph courtesy of Remstar and FilmFixx.

free. • "Vulgar Genius: The Films of Mel Brooks." 7/7: *The Twelve Chairs* (1970); *The Producers* (1968); *Silent Movie* (1976). 7/8: *Blazing Saddles* (1973); *The Producers* (1968). 7/14: *Young Frankenstein* (1974); *High Anxiety* (1977). 7/15: *The History of the World, Part One* (1981); *Space Balls* (1987).

Anthology Film Archives
32 Second Ave. (212-505-5110); $8. • "The Films of Paul Verhoeven." 6/27-30: *Basic Instinct* (1992); *Show Girls* (1995); *Starship Troopers* (1997); *Hollow Man* (2000).

BAM Rose Cinemas
30 Lafayette Ave., Brooklyn. (718-623-2770). • "Battles Without Honor and Humanity: The Films of Kinji Fukasaku." 7/5: *Under the Fluttering Military Flag* (1972). 7/6: *Battle Royale* (2000). 7/10: *Japan's Violent Gangs-Boss* (1969). 7/11: *Modern Yakuza-Outlaw Killer* (1972). 7/12: *Gambler-Foreign Opposition* (1971). 7/13: *Black Lizard* (1968).

Bryant Park Summer Film Festival
42nd St. and Sixth Ave. (212-512-5700); Free. • 7/2: *Jazz on a Summer's Day* (1959). 7/9: *Double Indemnity* (1944). 7/16: *You Can't Take It With You* (1938). 7/23: *Rear Window* (1954). 7/30: *Stalag 17* (1953). 8/6: *The Philadelphia Story* (1940). 8/13: *Doctor Zhivago* (1965). 8/20: *An American in Paris* (1951).

Film Forum
209 W. Houston St. (212-727-8110); $9. • "Svankmajer." 7/7-8: *Alice* (1987); *Down to the Cellar* (1983); *Jabberwocky* (1971); *The Flat* (1968); *The Pendulum, the Pit and Hope* (1983); *Historia naturae* (1967). 7/9-10: *Faust* (1994); *Fantasy in G Minor* (1965); *Leonardo's Diary* (1972); *Punch and Judy* (1966); *The Last Trick* (1964); *Manly Games* (1988). 7/11-12: *Conspirators of Pleasure* (1996); *Food* (1992); *Dimensions of Dialogue* (1982); *Et Cetera* (1966); *The Death of Stalinism in Bohemia* (1990); *Darkness-Light-Darkness* (1988). 7/12: *Little Otik* (2000).

Film Society of Lincoln Center
65 W. 65th St., plaza level (212-875-5600); $9.00, $5 for members, $4.50 for seniors, $4 for kids. • (The Walter Reade Theater) "Urban Ghosts and Legends: The Cinema of Tsai Ming-liang." 7/1: *Rebels of the Neon God* (1992); *A Conversation With God* (2001); *All Corners of the World* (1989). 7/4: *The Hole* (1998); *All Corners of the World* (1989). 7/5: *Rebels of the Neon God* (1992); *Vive l'Amour* (1994). 7/6: *Vive l'Amour* (1994); *Youngsters* (1991); *The Hole* (1998).

Guggenheim Museum
1071 Fifth Ave., at 89th St. (212-423-3587 or boxoffice@guggenheim.org; 360-4312 for more information). • "Conversations Between Shadows and Light: Italian Cinematography." 7/6: *Dark Eyes* (1987). 7/7: *The Passenger; Night of the Shooting Stars* (1982). 7/13: *Chaos* (1984). 7/14: *Nostalghia* (1983).

Museum of Modern Art
11 W. 53rd St. (212-708-9480); free with $10 admission, $6.50 for students and seniors, no admission fee for children 16 and under when accompanied by an adult. • "Shaking Up the Box: A Decade of ITVS." 7/5: *Riches* (2001); *One Evening in July* (2001); *Close Up on Bintou* (2001). 7/6: *Chronicle of a Disappearance* (1996); *The City* (1999); *Dottie Gets Spanked* (1994); *Figures of Speech* (1999); *Terminal, USA* (1994). 7/7: *Family Remains* (1993); *The Devil Never Sleeps* (1996); *Passin' It On* (1992); *Forgotten Fires* (1998). 7/8: *The Farmer's Wife* (1998). 7/9: *Bontoc Eulogy* (1996); *Leona's Sister Gerri* (1994); *Girls Like Us* (1997).

The Screening Room
54 Varick St. (212-334-2100); $9 ($6 for Sunday brunch patrons). • "The Films of Kinji Fukasaku." 7/6–7/12: *Under the Fluttering Military Flag* (1972). 7/6: *High Noon For Gangsters* (1961); *Battles Without Honor and Humanity* (1973); *Message From Space* (1978). 7/7: *Modern Yakuza-Outlaw Killer* (1972); *Graveyard of Honor* (1975); *Battles Without Honor and Humanity* (1973); *State Police Vs. Organized Crime* (1975); *Yakuza Burial-Jasmine Flower* (1976). 7/8: *Japan's Violent Gangs-Boss* (1969); *Gambler-Foreign Opposition* (1971); *Black Lizard* (1967). 7/9: *The Geisha House* (1998). 7/10: *Shogun's Samurai* (1978). 7/11: *Wolves, Pigs and People* (1964).

Trailers

***FIGHT CLUB* MEETS MATH CLUB** **Brad Pitt** (pictured) is in talks to star in an upcoming, as-yet-untitled film for New York director **Darren Aronofsky**, who was responsible for such critical hits as *Pi* and *Requiem for a Dream;* there's no word yet on the film except that it will be a sci-fi thriller, and that the Village Roadshow production begins shooting in the fall.

NEW YORK JET Kung fu superstar **Jet Li** has signed on to star in an action comedy based on his own idea, in which he'll play a Tibetan monk who wins a trip to New York City; the script was written by **Robert Mark Kamen** (*Kiss of the Dragon*), with **Corey Yuen** (*Romeo Must Die*) directing the action sequences, and Li to produce with **Steve Chasman** for Miramax.

IRISH TIMES **Cate Blanchett** (pictured) is in talks to star in Disney's *Chasing the Dragon: The Veronica Guerin Story,* the true story chronicled in a 1996 *GQ* article by **Mike Sager** about the Dublin *Sunday Independent* journalist who was murdered by the drug dealers she was investigating; Blanchett would play the title role, with **Joel Schumacher** to direct for Jerry Bruckheimer Films.

RACE AGAINST TIME Fox's *Life, Or Something Like It*, starring **Angelina Jolie** and **Edward Burns,** is in New York City this week to shoot a few final exterior shots; production on the film began in April and has taken place mostly in Seattle and Vancouver; in the film, Jolie plays a reporter whose life is thrown into turmoil after a psychic tells her she has only days to live; **Stephen Herek** (*Mr. Holland's Opus*) directs.

SARA CARDACE

ROSNER *Continued from page 35*

him," I say. "I'm so sorry. But someone's going to end up dead."

"Okay," he says dismissively. He is writing me off; he's heard it all before. I am just another letdown, a statistical inevitability. "I'll get him in the morning."

I have failed. I crash on the sofa with Peso, while Baker enjoys a night of luxury in the bed. I can't sleep; I'm consumed by guilt, distraught at having to admit that I'm one of "those people."

In the morning, I call Contino back, tell him we are going to keep trying. That night, he brings a huge kennel from New Jersey, the one Baker's been sleeping in. Contino is planning to spend the night in the Mighty Mutt Mobile, to ensure the safety of five dogs who are temporarily without homes. Seeing his unswerving commitment renews mine. I put Baker's kennel in the bedroom, sticking in a cozy blanket, and he hops right in.

For the next three days, Baker lives in the bedroom and Peso in the living room; Baker sleeps in his kennel and Peso in the bed; I walk them separately during the day, and my boyfriend and I walk them together in the evening. There are a few moments of pure domestic bliss, when we let the dogs intermingle and they sniff one another's butts, chase each other around a bit, and collapse on the floor mere feet from each other. But every time Baker comes in from a walk, Peso attacks him like she's never seen him before. Baker becomes territorial and won't let Peso venture anywhere near the bedroom; he patrols the hallway like he's on guard duty, and the fights sometimes end with blood.

There is only one solution: I send Baker to stay with a friend who has a large loft in DUMBO. My apartment becomes sadly quiet. Peso looks tiny. I am exhausted. I feel like my former life has receded from memory.

ONE AFTERNOON, CONTINO AND I EAT lunch—pasta with broccoli (he's a vegetarian, naturally)—at L&B Spumoni Gardens in Bensonhurst, a family-run Italian place where he is greeted like Norm at Cheers. After our meal, we walk back to the van, where Clint and Tommy are awaiting the meatballs Contino has brought them. Parked in front of the restaurant is a monstrous gold Cadillac SUV. "That's what I need," Contino says, sighing.

"A Cadillac?" I ask.

"It doesn't have to be a Cadillac," he says. "Just something I can drive away in, to where it's sunny. But it's gotta be big enough for me and all the dogs." ■

Photographs: top, Robin Platzer/Twin Images; bottom, Kevin Winter/Image Direct.

Edited by Logan Hill

Broadway

Previews and Openings

Major Barbara
The Roundabout presents a revival of the George Bernard Shaw classic, directed by Tony winner Daniel Sullivan and starring the always wonderful Cherry Jones. $40–$65. Tues.–Sat. at 8, Wed., Sat., and Sun. at 2. Early curtains at 7 from 7/17 to 7/21. In previews for a 7/12 opening. Through 9/2. • American Airlines Theatre, 227 W. 42nd St. (212-719-1300).

A Thousand Clowns
Tom Selleck (*Magnum P.I.*) makes his Broadway debut as the idealist Murray Burns in Herb Gardner's romantic comedy, directed by John Rando. $40–$77.50. Previews begin 7/4 for a 7/17 opening. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Longacre Theatre, 220 W. 48th St. (212-239-6200).

Now Playing

Aida
The epic musical about the love affair between a Nubian slave and a cute Egyptian, with music by Elton John and lyrics by Tim Rice. More important, the gigantic sets and ridiculously fabulous costumes are designed by Bob Crowley. $25–$90. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Palace Theatre, 1554 Broadway, at 47th St. (212-307-4747).

Annie Get Your Gun
Crystal Bernard plays Annie Oakley, the sharp-tongued, sharpshootin' gal from Cincinnati who eclipses her lover (Tom Wopat) in Buffalo Bill's traveling Wild West Show. Irving Berlin did the lyrics and score; Peter Stone updated the book. $35–$80. Tues.–Sat. at 8, Wed. and Sat. at 2, and Sun. at 3. • Marquis Theatre, 1535 Broadway, bet. 45th and 46th Sts. (212-307-4100).

Beauty and the Beast
The family-friendly musical adaptation of Disney's film is no *Lion King,* but it has still been entertaining kids by the busload. $25–$85. Wed.–Sat. at 8, Wed. and Sat. at 2, Sun. at 1 and 6:30. • Lunt-Fontanne Theatre, 205 W. 46th St. (212-307-4747).

Blast!
The world's only halftime show with an intermission, this loud, brassy spectacle is performed by a 60-piece drum corps. $20–$80. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Through 1/6/02. • Broadway Theatre, Broadway at 53rd St. (212-239-6200).

Cabaret
The perfect reprieve from the cutesy family fare of the new 42nd Street, this gritty revival of Broadway's most decadent musical won four Tonys in 1998 for its portrayal of the sepia-washed world of Berlin cabaret. Set in the former glory of Studio 54 and based on Christopher Isherwood's *Berlin Stories,* the production revives the classic songs of Fred Ebb and John Kander with a darker edge that was missing from the Liza Minnelli edition. That said, the revival should get a strange tweak when squeaky-clean Brooke Shields joins Matthew Greer and Matt McGrath (*Hedwig*) on 7/3. $25–$90. Tues.–Sat. at 8, Sat. and Sun. at 2, Sun. at 7. Opened: 3/19/98. • Studio 54, 254 W. 54th St. (212-239-6200).

Chicago
This delightfully raunchy musical tribute to tough women and the men they murder won six Tonys in 1996. In this stylish production, choreographed by Ann Reinking and directed by Walter Bobbie, female inmates in a Jazz Age Chicago prison vie for the attention of a flashy lawyer and the tabloid press. Vicki Lewis and Nana Visitor star. $20–$90. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Opened: 11/14/96. • Shubert, 225 W. 44th St. (212-239-6200).

Contact
This sensational, Tony-slathered, and thankfully uncategorizable dance-theater work by John Weidman and Broadway's reigning choreographer, Susan Stroman, presents a triptych of pieces. The longest, a tale about a suicidal adman (Boyd Gaines), had the power to create an icon: the girl in yellow, played by the triumphant Deborah Yates. $55–$80. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Lincoln Center's Vivian Beaumont Theater, 150 W. 65th St. (212-239-6200).

The Dinner Party
Neil Simon's unabashedly contrived new comedy features three men, two of their ex-wives, and a mysterious man who has locked them all in a Paris dining room together. Jon Lovitz and Larry Miller star. $45–$70. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Music Box Theater, 239 W. 45th St. (212-239-6200).

Follies
Before a wrecking ball transforms a once spectacular New York theater into a parking lot, ghosts and showgirls from decades past reunite for one last time in Sondheim's adventurous 1971 musical, directed by Matthew Warchus. Blythe Danner, Gregory Harrison, Judith Ivey, and Treat Williams star. $45–$90. Mon.–Sat. at 8, Wed. and Sat. at 2. • Belasco Theatre, 111 W. 44th St. (212-239-6200).

42nd Street
Come and meet those dancin' feet. This revival of the Al Dubin and Harry Warren musical about the proverbial chorus girl who gets her big break is snappily directed by Mark Bramble, with exuberant choreography by Randy Skinner, and features a top-notch cast: Michael Cumpsty, Christine Ebersole, David Elder, Jonathan Freeman, Kate Levering, and Mary Testa. $20–$90. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Ford Center for the Performing Arts, 213 W. 42nd St. (212-307-4100).

Fosse
A stylish musical tribute to the late choreographer-director, whose swivelin'-hips-and-bowler-hat aesthetic came roaring back with the revival of *Chicago.* 7/2–7/7: Co-director and co-choreographer Ann Reinking stars opposite Ben Vereen. $65–$80. Mon., Tues., and Thurs.–Sat. at 8, Sat. at 2, Sun. at 2 and 7. Through 9/1. • Broadhurst Theatre, 235 W. 44th St. (212-239-6200).

The Full Monty
The rambunctious musical adaptation of the 1997 film about desperate, destitute men who have nothing to lose but their underwear. Music and lyrics by David Yazbek; book by Terrence McNally; directed by Jack O'Brien. $31–$86. Mon.–Sat. at 8, Wed. and Sat. at 2. • Eugene O'Neill Theatre, 230 W. 49th St. (212-239-6200).

George Gershwin Alone
This biographical new solo play with music, written and performed by Hershey Felder, features the music and lyrics of George and Ira Gershwin. $25–$65. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Through 7/22. • Helen Hayes Theatre, 240 W. 44th St. (212-239-6200).

Kiss Me, Kate
With a score jammed with some of the best-known theater songs ever written, it's no wonder each generation has rediscovered this musical gem since its 1948 Broadway premiere. Now Burke Moses and Carolee Carmello interpret Cole Porter's feuding couple—two actors who play the *Shrew's* Kate and Petruchio

Opening

Raising Eyebrows

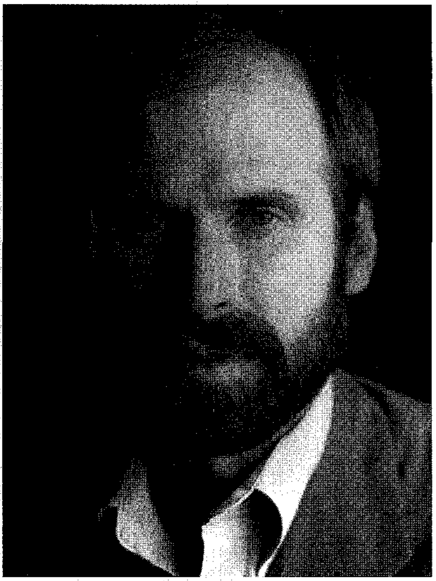
Gosh. Brooke Shields (pictured), the former performer-ringmaster of six *Circus of the Stars* installments and ex-girlfriend of Michael Bolton, is suddenly Sally Bowles in Broadway's **Cabaret**, beginning July 6. America's sweetheart is an odd choice, to say the least, for this decadent, sexually ambiguous show about scantily clad bohemians in the self-consciously seedy world of Weimar Berlin, but then again, the musical's corrupted Ms. Bowles always did have a heart of gold. And, don't forget, Shields did make her name by playing a 12-year-old prostitute in 1978's *Pretty Baby,* and then cemented her fame by strategically arranging and gluing her tresses in place for *The Blue Lagoon.* (See "Broadway.")

Photograph by Joan Marcus.

Previews

Capitalist Retooling

When director-of-the-moment Daniel Sullivan (*Proof, Dinner With Friends*) first staged George Bernard Shaw's 1905 play **Major Barbara**, it was "25 years ago in Seattle—a different time," he explains. "We were post-Vietnam, and a lot of the 'power to the people' stuff in the play was extremely relevant. But the play is so good that it just changes with the decade." A quarter-century ago, Shaw's tale about a hypocritical Salvation Army volunteer who clashes with her father, the bombastic munitions manufacturer Mr. Undershaft, was a perfect fit for Boeing's company town, long before Microsoft made it out of little Billy Gates's garage and anti-WTO protests rocked the city. "Twenty-five years ago," he explains, "the interesting thing was the socialist hope that you feel very strongly in the play, that somehow systems can be brought down and new systems put in their place, and that the whole Undershaft idea of the money and gunpowder ruling the world can be defeated by correct thinking." The new Roundabout production, which stars the terrific Cherry Jones, should be darker and more ironic. Sullivan (pictured) says the idea that resonates most strongly with him today is Shaw's prescient take on "the corporate takeover of the world" and the odd relationship between corporations and nonprofits. "At one point, Undershaft says that the corporations are now the ones who control the world," Sullivan paraphrases. "He says, *I am the government of your country—it's the weapons makers, the large multinational corporations that govern the world, not the politicians,* and there's the idea in this play that corporations are buying up nonprofit institutions and putting their names on them." He chuckles. "After all, we *are* doing this play in the American Airlines Theatre." In previews for a July 12 opening. (See "Broadway.") L.H.



in a play-within-the-musical. $26–$86. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Martin Beck Theatre, 302 W. 45th St. (212-239-6200).

Les Misérables
As one of the few Broadway megamusicals with a plot that's nearly as grand and sweeping as its staging, this musical version of Victor Hugo's 1,200-page novel was brought to the stage by producer Cameron Mackintosh and directors Trevor Nunn and John Caird in 1987. An audacious button-pusher with over-the-top songs like "Do You Hear the People Sing?" and "I Dreamed a Dream," it still stands as the best of the big British commercial imports. $20–$85. Mon.–Sat. at 8, Wed. and Sat. at 2. Opened: 3/12/87. • Imperial Theater, 249 W. 45th St. (212-239-6200).

The Lion King
Based on the popular Disney movie, this sensational spectacle is so much better than Mouse-haters would like to admit. It's a sublimely inventive production that showcases some of the best experimental theater techniques of a generation, wrought with joyful mastery by experimental director extraordinaire Julie Taymor. Anthropomorphic puppets, multiculti costumes and music, and delightful stagecraft illusions summon a bright, loud world that has thrilled both children and adults. $30–$95. Wed.–Sat. at 8, Wed. and Sat. at 2, Sun. at 1 and 6:30. Opened: 11/13/97. • New Amsterdam Theater, 214 W. 42nd St. (212-307-4747).

The Music Man
Meredith Willson's 1957 musical about a conman who charms the sleepy town of River City, Iowa, gets a giddily inventive production at the hands of director-choreographer Susan Stroman (*Contact, The Producers*). Beginning May 8, Eric McCormack, the star of television's *Will & Grace,* will play Professor Harold Hill opposite the talented Rebecca Luker. $40–$90. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Neil Simon Theatre, 250 W. 52nd. St. (212-307-4100).

One Flew Over the Cuckoo's Nest
Terry Kinney takes his well-reviewed Steppenwolf Theater production of Ken Kesey's countercultural classic to Broadway. Though the drama's references to the Combine and relatively unbridled chauvinism are a tad dated, Gary Sinise sweats and howls his way through an aggressive performance as the wild man who is committed to an asylum and broken down by a ball-breaking nurse. $30–$75. Tues.–Sat. at 8, Wed. and Sat. at 2:30, Sun. at 3. • Royale Theatre, 242 W. 45th St. (212-239-6200).

The Phantom of the Opera
Unlike *Cats,* Andrew Lloyd Webber's other blockbuster refuses to give up the ghost. $20–$85. Mon.–Sat. at 8, Wed. and Sat. at 2. Opened: 1/26/88. • Majestic Theater, 247 W. 44th St. (212-239-6200).

The Producers
Nathan Lane and Matthew Broderick produce the ultimate "surefire flop," *Springtime for Hitler,* in Mel Brooks's triumphant new musical and surefire hit, based on the Oscar-winning 1968 film. Directed and choreographed with aplomb by Susan Stroman, this Tony favorite is the undisputed hit of the season. $30–$100. Tues.–Sat. at 8, Sat. and Sun. at 2, Sun. at 7:30. • St. James Theatre, 246 W. 44th St. (212-239-6200).

Proof
Recently crowned with a Pulitzer, David Auburn's *Proof* is a virtuoso piece of writing matched by Mary-Louise Parker's virtuoso performance. As Catherine, Parker plays a chronically depressed young woman whose father, a famous mathematician, recently lost his mind and then his life. When Catherine's type-A sister rolls into town to bury her father, a graduate student finds a groundbreaking proof among her father's otherwise nonsensical papers and Catherine is jolted out of her near-catatonic state and into the confusing world around her. Daniel Sullivan's direction is impeccable. $24–$69. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Walter Kerr Theatre, 219 W. 48th St. (212-239-6200).

Rent
The late Jonathan Larson's Pulitzer-winning reimagining of Puccini's *La Bohème* as it might be lived by a gaggle of contemporary sick and hip types ensconced in the East Village. $35–$80. Tues.–Sat. at 8, Sat. at 2, Sun. at 2 and 7. • Nederlander Theater, 208 W. 41st St. (212-307-4100).

Riverdance
The high-kicking Irish return. $25–$80. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Through 8/26. • Gershwin Theatre, 222 W. 51st St. (212-307-4100).

The Rocky Horror Show
Christopher Ashley (*Jeffrey*) directs a surreal cast in Frank N. Furter's naughty pad for this stage version of the cult film about a Transylvanian transsexual and a kooky all-American couple. Through 7/29, *90210*'s Luke Perry stars alongside *Rent* star Daphne Rubin-Vega, Tom Hewitt, comics Dick Cavett and Lea De Laria, and Alice Ripley of *Side Show* (very appropriate). $30–$85. Tues.–Fri. at 8, Sat. at 5 and 9:45, Sun. at 2 and 7. • Circle in the Square, 1633 Broadway (212-239-6200).

Stones in His Pockets
In Marie Jones's comedy about a small Irish village's encounter with a Hollywood crew, Seán Campion and Conleth Hill play fifteen different characters, from starlets to local extras. $30–$70. Mon.–Sat. at 8, Wed. and Sat. at 2. • The Golden Theatre, 252 W. 45th St. (212-239-6200).

The Tale of the Allergist's Wife
In this shticky Manhattan comedy by downtown "gender illusionist" and camp playwright Charles Busch, Tony Roberts and Linda Lavin play a hyper allergist and his frazzled self-improving wife, whose worlds are upended by the arrival of a globetrotting debutante (played by Michele Lee, who still glitters, appropriately, with the glamour of *Knots Landing*). $30–$70. Mon.–Sat. at 8, Wed. and Sat. at 2. • Barrymore Theatre, 243 W. 47th St. (212-239-6200).

Off Broadway

Previews and Openings

A Life
The Irish Repertory presents Fritz Weaver and Pauline Flanagan in Hugh Leonard's 1981 drama about the civil servant Desmond Drumm (Weaver), who learns that he only has six months to live.

Ground Rules

Except where noted, Broadway shows begin at 8 and are dark Monday. Wallet-watchers should keep in mind the TKTS booths, where discount tickets are available (for that day's performance only) to many Broadway and Off Broadway shows. TKTS booths are at Broadway and 47th St. and 2 World Trade Center, mezzanine level; call 212-768-1818 for more info. Involved in a production and want to submit details for a possible listing? Call 212-508-0740.

Photograph by Chris Bennion.

$35–$40. Tues.–Sat. at 8, Sat. and Sun. at 3. • Irish Repertory Theatre, 132 W. 22nd St. (212-727-2737).

Blue Window
Julia Gibson directs Craig Lucas's 1984 drama about life on the Upper West Side, featuring Marin Hinkle (*Once and Again*). $30–$40. Mon.–Sat. at 8, Sat. at 3. Previews begin 7/2 for a 7/10 opening. • 28th Street Theatre, 120 W. 28th St. (212-206-1515).

Edward III
The new theater company Hope Theatre Inc. presents the much-disputed "lost play" frequently attributed to William Shakespeare, after a successful run at the Mint Space earlier this year. $35. Tues.–Sat. at 8, Sun. at 2 and 7. In previews for a 7/5 opening. Through 7/22. • Bank Street Theatre, 155 Bank St. (212-971-4739).

Much Ado About Nothing
Aquila Theater Company returns with their latest adventurous adaptation, which casts the comic characters of Shakespeare's comedy in squeaky black pleather and svelte cat suits designed by Soho's Beau Brummel. $30. Wed.–Fri. at 8, Sat. at 5 and 9, Sun. at 3 and 7. In previews for a 7/12 opening. Through 9/16. • 45 Bleecker Theatre, 45 Bleecker St. (212-307-4100).

Music From a Sparkling Planet
In this new comedy by Douglas Carter Beane (*As Bees in Honey Drown*), three buddies track down the former host of "Tamara Tomorrow," a Philadelphia children's show. Comic actress J. Smith-Cameron stars with T. Scott Cunningham, Ross Gibby, and Josh Hamilton. $35. Wed.–Sat. at 8, Sat. at 3, Sun. at 2 and 7. In previews for a 7/19 opening. Through 8/12. • Greenwich House Theatre, 27 Barrow St. (212-239-6200).

Once Around the City
A new musical comedy about a yuppie real-estate mogul and an advocate for the homeless with music by Robert Reale, book and lyrics by Willie Reale, and choreography by Jennifer Muller. Mark Linn-Baker directs. $35–$50. Tues., Thurs.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. In previews for a 7/10 opening. Through 7/22. • Second Stage Theatre, 307 W. 43rd St. (212-246-4422).

Slanguage
New York Theatre Workshop presents a genre-bending multimedia work by the five-performer troupe Universes. These multitalented poets, musicians, and composers will mix up poetry, hip-hop, flamenco, politics, and more. $35. Tues.–Thurs. at 8, Fri. and Sat. at 7 and 10, Sun. at 5. Previews begin 7/6 for a 7/23 opening. • New York Theatre Workshop, 79 E. 4th St. (212-239-6200).

Now Playing

Bat Boy: The Musical
Boldfaced headlines in the *Weekly World News* declaring the capture of a live bat-child led to the creation of this high-flying musical tale about one kid who really was doing his own thing. $20–$55. Tues.–Sat. at 8, Sat. and Sun. at 3, Sun at 7:30. • Union Square Theatre, 100 E. 17th St. (212-307-4100).

Blue
Phylicia Rashad stars in new work by Charles Randolph-Wright, presented by the Roundabout, with music by the extremely talented Nona Hendryx. $55. Tues.–Sat. at 7:30, Wed., Sat., and Sun. at 2:30. Through 9/2. • Gramercy Theatre, 127 E. 23rd St. (212-307-4100).

Blue Man Group: Tubes
Smart silliness, with toilet paper, neon-colored paint, cereal, etc. Wildly inventive, and appropriate for just about everyone—kids, adults, foreigners, haters and lovers of performance art. $55–$65. Tues.–Thurs. at 8, Fri. at 7 and 10, Sat. at 4, 7, and 10, Sun. at 1, 4, and 7. Opened: 11/17/91. • Astor Place Theatre, 434 Lafayette St. (212-254-4370).

Breath, Boom
Playwright Kia Corthron (*Force Continuum*) teams up with August Wilson collaborator Marion Isaac McClinton to present a new drama about a girl-gang leader. $25. Tues.–Sat. at 7:30, Sun. at 7, Sat. and Sun. at 2:30. • Playwrights Horizons, 416 W. 42nd St. (212-279-4200).

Chaucer in Rome
This new drama by John Guare (*Six Degrees of Separation, The House of Blue Leaves*) tells the story of three Americans living in Rome during the last year of the millennium. $50. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Lincoln Center's Mitzi E. Newhouse Theater, 150 W. 65th St. (212-239-6200).

The Credeaux Canvas
In this new drama by Keith Bunin (*Principality of Sorrows*), three young East Village denizens struggle to make some sense of their artistic lives. $45. Tues.–Sat. at 8, Sat. and Sun. at 3, Sun. at 7:30. • Playwrights Horizons, 416 W. 42nd St. (212-279-4200).

De La Guarda
A show that's part carnival, part rock concert, and almost entirely airborne. $37.50–$45. Tues.–Fri. at 8, Fri. at 10:30, Sat. at 7 and 10, Sun. at 7. • Daryl Roth Theatre, 20 Union Square East, at 15th St. (212-239-6200).

The Dog Problem
The accomplished director Scott Ellis (*The Waverly Gallery, 1776, Steel Pier*) directs a dark new comedy by David Rabe (*Hurlyburly*). Set mostly on the corner of Bowery and Grand, the play tracks two friends who become embroiled with the mob. $35–$40. Tues.–Sat. at 8, Sat. at 2, Sun. at 2 and 7. • Atlantic Theater, 336 W. 20th St. (212-239-6200).

The Donkey Show
A fantastic, loose disco-musical adaptation of *A Midsummer Night's Dream*, with even looser morals. Cable sex icon Robin Byrd hosts on Wednesdays. $39. Wed.–Sat. at 8, Fri. and Sat. at 10:30. • El Flamingo, 547 W. 21st St. (212-307-4100).

Down South
Doug Field's new comedy lampoons sixties suburbia. $35. Mon., Wed.–Fri. at 8, Sat. at 7 and 10, Sun. at 7. Through 7/29. • Rattlestick Theatre, 224 Waverly Pl. (212-239-6200).

Eat the Runt
After a successful run downtown last year, Avery Crozier's comedy about arts funding returns with a nifty casting experiment in which any actor may play any role, on any given night. $50. Mon, Wed.–Sun. at 8, Sat. at 2, Sun. at 3. • American Place Theater, 111 W. 46th St. (212-239-6200).

Eli's Comin'
A musical inspired by the music of Laura Nyro, by co-creators Diane Paulus (*The Donkey Show*) and Bruce Buschel. $15–$49. Mon.–Fri. at 8, Sat. at 5 and 9. Through 7/14. • Vineyard Theatre, 108 E. 15th St. (212-353-0303).

Every Day a Visitor
This new comedy by 74-year-old playwright Richard Abrons dramatizes the high jinks that ensue in a Bronx retirement home when the residents adopt famous identities. $25. Wed.–Sat. at 8, Sat. and Sun. at 3. • McGinn/Cazale Theater, 2162 Broadway, at 76th St. (212-279-4200).

The Fantasticks
The musical perennial that, happily, refuses to go away. $36.50–$39. Tues.–Fri. at 8, Sat. at 3 and 7, Sun. at 3 and 7:30. Opened: 5/3/60. • Sullivan St. Playhouse, 181 Sullivan St. (212-674-3838).

Forbidden Broadway 2001: A Spoof Odyssey / Mr. President
Gerard Alessandrini's newest update of his long-running musical spoof. / An irreverent adaptation of Irving Berlin's 1962 musical, with Alessandri's new music and lyrics. $49.50–$55. *Forbidden Broadway* runs Mon., Wed., Fri., and Sat. at 8:15, Sat at 2:30, Sun. at 3:30 and 7:30. *Mr. President* runs Tues. and Thurs. at 8:15, Fri. at 10:15, Sat. at 5 and 10:15, and Wed. at 2:30. Food and drink available, optional. • Douglas Fairbanks Theatre, 432 W. 42nd St. (212-239-6200).

Four
Worth Street Theater Company presents a surburban Connecticut drama by 25-year-old playwright Christopher Shinn. The play scored rave reviews during a recent run at London's Royal Court Theatre. $15–$35. Mon., Thurs.–Sat. at 8, Sat. at 5. • Tribeca Playhouse, 111 Reade St. (212-212-206-0303).

Glimmer, Glimmer, and Shine
The talented playwright Warren Leight returns to the world of jazzmen he excavated in the Tony-winning *Side Man* with a tale of two brothers and horn players. $55. Tues.–Sat. at 8, Sun. at 7, Sat. and Sun. at 2:30. • MTC Stage 1 at City Center, 131 W. 55th St. (212-581-1212).

I Love You, You're Perfect, Now Change
They're here. They're straight. Get used to it. It's a daring innovation, perhaps, but this musical revue is about

Opening

Perfect Ten

On July 5, Dixon Place kicks off the tenth year of its ever-expanding **Hot! Celebration of Queer Culture** with a splendidly eclectic lineup. It ranges from readings by science-fiction legend Samuel R. Delany, whose memoir *The Motion of Light in Water* is one of the century's most fascinating narratives of gay life in Gotham, to *Dark Thoughts,* an evening of theater and monologues by Asian-Americans Aileen Cho, Regie Cabico, and Dan Bacalzo. Other performers include Perry Brass, Michael Burke, Emmett Foster, Lisa Kron, and Lavinia Co-op, who promises "costuming up the wazoo!" The centerpiece of the festival, however, is *Go-Go Real,* featuring Jonathan Wooster (pictured, right) and Brandon Olson (left), a disco drama about club life and love—because, really, what else is there? Through July 31. (See "Off-Off Broadway.")

Photograph by Bobby Miller.

what, in the context of most contemporary musicals, seems an amusingly quaint subject these days—heterosexual love. $49.50–$60. Mon., Tues., Fri., and Sat. at 8, Wed. at 2:30, Sun. at 3 and 7:30. Opened: 8/1/96. • Westside Theatre, 407 W. 43rd St. (212-239-6200).

I Sing!

A new musical comedy about five young New Yorkers with music by Eli Bolin, lyrics by Sam Forman, and book by Bolin, Forman, and director Benjamin Saika. $40. Sun.–Fri. at 8, Sat. at 7 and 10, Sun. at 5. • Maverick Theater, 307 W. 26th St. (212-239-6200).

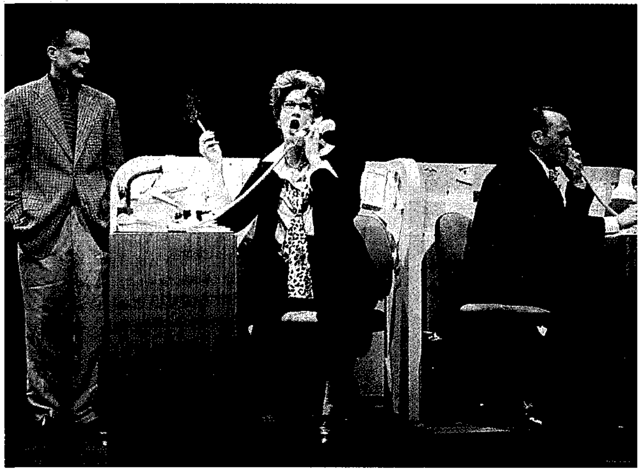
In the Penal Colony

The New York premiere of this new musical adaptation of the dark Franz Kafka tale is composed by Philip Glass and directed by Mabou Mines co-founder JoAnne Akalaitas, with a libretto by Rudolph Wurlitzer. $25–$45. Mon.–Sat. at 8, Sat. at 2. Through 7/14. • Classic Stage Company, 136 E. 13th St. (212-677-4210).

Previews

The Corcoran Troupe

Though most New Yorkers believe that real-estate developers have hearts made of cockroaches and credit checks, the optimistic new musical comedy **Once Around the City** (cast pictured) seeks to refute that nasty rep—well, sort of. With music by Robert Reale and book and lyrics by Willie Reale, this new work introduces a fiendish yuppie developer whose nasty heart grows several times bigger when he meets an aggressive (and cute) advocate for the homeless. Just imagine Leona Helmsley and Mark Green necking, or bursting into song and dance together. In previews for a July 10 opening. (See "Off Broadway.")



Kiki & Herb: Stop, Drop & Roll

The dastardly cabaret duo Kiki & Herb, so twisted they make Hedwig seem like the virginal girl next door, return with a new instructional show. They've taught us the true meaning of Christmas by reinventing songs by the Tiger Lilies, Britney Spears, and Wu-Tang Clan—now they'll teach us about fire safety with takes on cult classics like "Fuck the Pain Away" and "Carry On My Wayward Son." $15–$18. Fri. and Sat. at 10:30, Sun. at 8. Through 7/29. • Fez, 380 Lafayette St. (212-533-2680).

La Lupe: My Life, My Destiny

Carmen Rivera's new play about the iconic salsa singer La Lupe tracks the singer's rise and fall. Luis Caballero directs. $20–$25. Performances in English on Wed and Thurs. at 8. Performances in Spanish on Fri. at 8, Sat. at 2 and 8, and Sun. at 2 and 6:30. • Puerto Rican Traveling Theatre, 304 W. 47th St. (212-354-1293).

Lackawanna Blues

Ruben Santiago-Hudson's well-reviewed solo show reimagines 1956 Lackawanna, N.Y., with a blues soundtrack. Loretta Greco (*Two Sisters and a Piano*) directs. $45. Tues.–Sat. at 8, Sat. and Sun. at 2. • The Public Theater, 425 Lafayette St. (212-239-6200).

Late Nite Catechism

Maripat Donovan as a parochial-school-teaching nun backed by some mean wrist action with a ruler. $40. Fri. and Sat. at 8, Sat. and Sun. at 3. • St. Luke's Church, 308 W. 46th St. (212-239-6200).

Lipstick Traces

The Austin-based Rude Mechanicals stage their award-winning experimental adaptation of rock critic Griel Marcus's secret history of the twentieth century. Presented by the Foundry Theatre, this production ricochets from the Sex Pistols to Cabaret Voltaire. $30. Tues.–Sun. at 7:30 and Sat. at 7:30 and 10:30. • Ohio Theater, 66 Wooster St. (800-965-4827).

Lobby Hero

After a successful run at Playwrights Horizons, the latest drama by Kenneth Lonergan, the screenwriter of *You Can Count on Me* and Pulitzer-nominated playwright of *The Waverly Gallery*, transfers to a larger theater. His latest drama, directed by Mark Brokaw, is a confounding morality tale of small conflicts and small people caught in inextricably tricky situations, set in the lobby of an inauspicious apartment building. $45–$50. Tues.–Sat. at 8, Sat. at 2, Sun. at 3 and 7:30. • John Houseman Theatre, 450 W. 42nd St. (212-239-6200).

Love, Janis

A new bio-musical based on the book *Love, Janis* by Joplin's sister Laura. $30–$75. Tues.–Sun. at 8, Sat. at 2, Sun. at 3. • Village Theater, 158 Bleecker St. (212-307-4100).

Maybe, Baby It's You

Playwright-performers Shari Simpson and Charlie Shanian play eleven couples in this romantic comedy. $40. Wed.–Fri. at 8, Wed. at 2, Sat. at 10. • Theater at St. Luke's, 308 W. 46th St. (212-239-6200).

Mnemonic

This 1999 London Drama Critics Award winner, a sprawling multimedia investigation into time and memory by Simon McBurney's Théâtre de Complicité, should be any experimental-theater addict's delight. $60. Tues.–Sat. at 8, Sat and Sun. at 2, Sun at 7. • John Jay College Theater, 899 Tenth Ave., near 58th St. (212-239-6200).

Murdered by the Mob

Interactive off-line entertainment. $55. Fri. at 7:30, Sat. at 7. • Arno Ristorante, 141 W. 38th St. (800-687-3374).

Naked Boys Singing

Just like a musical revue, but without pants. $45–$65. Mon., Wed.–Fri., and Sun. at 8, Sat. at 7 and 10, and Sun. at 3. • Actor's Playhouse, 100 Seventh Ave. So. (212-239-6200).

A Naughty Knight

The Jewish Repertory's new medieval-themed musical. $45. Tues.–Thurs., Sat. at 8, Wed., Sat., and Sun. at 2, Sun. at 7. • Duke Theater, 229 W. 42nd St. (212-239-6200).

Nocturne

Marcus Stern directs a new drama by Adam Rapp (*Animals and Plants*) about a young man who accidentally caused his sister's death. $45. Tues.–Sat. at 8, Sat. at 3, Sun. at 2 and 7. • New York Theatre Workshop, 79 E. 4th St. (212-239-6200).

Our Sinatra

Kurt Stamm directs this tribute to Ol' Blue Eyes. $50–$100. Mon.–Wed., Fri., and Sun. at 8, Wed. at 2:30, Sun. at 3. • Reprise Room at Dillon's, 245 W. 54th St. (212-239-6200).

Perfect Crime

The long-running thriller. $35. Mon. and Thurs.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3 and 7. Opened: 4/5/87. • Duffy Theatre, 1553 Broadway, at 46th St. (212-695-3401).

The Play About the Baby

Tony winner Marian Seldes (*A Delicate Balance*) and Brian Murray star in Edward Albee's first new play since *Three Tall Women*, a mysterious drama about a couple of young new parents whose lives are invaded by an older, less innocent pair. $25–$60. Mon.–Sat. at 8, Wed. and Sun. at 3. • Century Center for the Performing Arts, 111 E. 15th St. (212-239-6200).

Six Goumbas and a Wannabe

This mob comedy by Vincent Gogliormella follows six Brooklyn buddies. $49.50. Tues.–Sat. at 8, Sat. at 3, Sun. at 3 and 7. • Players Theatre, 115 Macdougal St. (212-239-6200).

Stomp

As the title implies, a loud, aggressive, and energetic show. $29.50–$55. Tues.–Fri. at 8, Sat. at 7 and 10:30, Sun. at 3 and 7. Opened: 2/27/94. • Orpheum, 126 Second Ave. (212-477-2477).

The Syringa Tree

Pamela Gien plays 28 characters in a superb solo show about a young girl who tries to come to terms with life in sixties South Africa. It's a surprising and unpredictable, utterly believable and affective tale of family love and loss amid the often reckless violence of apartheid. $49.50. Tues.–Sat. at 8, Sat. at 2, Sun. at 3. • Playhouse 91, 316 E. 91st St. (212-307-4100).

The Pirates of Penzance

Director Michael Scheman revives his successful adaptation of the Gilbert and Sullivan musical, onboard a ship docked outside the South Street Seaport Museum. $50. Tues.–Fri. at 8, Sat. at 6 and 9, Sun. at 6, Wed. at 3. • Pier 17, South Street Seaport (212-239-6200).

Thief River

In this new drama by Lee Blessing (*Cobb*), two midwestern men meet in an abandoned farmhouse three times over a period of 50 years. Mark Lamos (*Tiny Alice*) directs a cast that includes Gregg Edelman (*1776*, *City of Angels*). $47.50. Tues.–Sat. at 8, Sat. at 2, Sun. at 3. • Signature Theatre's Peter Norton Space, 555 W. 42nd St. (212-244-7529).

Tick . . . Tick . . . Boom!

This semi-autobiographical musical by the late Jonathan Larson (*Rent*) tracks the life of a struggling composer who is about to turn 30. Pulitzer winner David Auburn (*Proof*) provides script consultation; Scott Schwartz (*Bat Boy*) directs. $20–$50. Tues.–Thurs. at 8, Fri. and Sat. at 7 and 10, Sun. at 7. • Jane Street Theatre, 113 Jane St. (212-239-6200).

Tony 'n' Tina's Wedding

A wedding and reception, with Italian buffet, champagne, and wedding cake. Wonderfully tacky—and, with more than 4,000 performances, it's lasted longer than a lot of real marriages. $75–$80. Thurs.–Sun. at 7, Sun. at 2. Opened: 2/6/88. • St. Luke's Church, 308 W. 46th St., and Vinnie Black's Coliseum, Hotel Edison, 221 W. 46th St. (212-239-6200).

The Vagina Monologues

Eve Ensler's ode to fannyboos, nappy dugouts, twats, etc., returns for a second coming. What was once Ensler's one-woman show is now performed by trios of actresses. $55. Tues.–Sat. at 8, Sat. at 5, Sun. at 3 and 7:30. • Westside Theatre, 407 W. 43rd St. (212-239-6200).

The Woman in Black

A thriller and a ghost story, adapted by Stephen Mallatratt, starring Keith Baxter, Jared Reed, and Leslie Kalarchian. Mon.–Fri. at 8, Wed. at 2, Sat. at 7 and

Photograph by Joan Marcus.

10:30. • Minetta Lane Theatre, 18 Minetta Lane (212-307-4100).

World of Mirth
A new play about a traveling carnival crew, including the vicious dunk-tank clown Sweeney. $50. Tues.–Sat. at 8, Sun. at 7, Sat. and Sun. at 3. • Theatre Four, 424 W. 55th St. (212-239-6200).

Off-Off Broadway

Cannibal! The Musical
Musical half-eaten corpses from *South Park*'s Trey Parker. $12–$15. Fri. and Sat. at 10:30. Through 7/14. • The Kraine, 85 E. 4th St. (212-539-7686).

Hot! Celebration of Queer Culture
Dixon Place's tenth annual festival features works by the deserved sci-fi legend Samuel R. Delany, Emmett Foster, Lisa Kron, Perry Brass, Lavinia Co-Op, Reno, Moe Angelos, Michael Burke, and Regie Cabico. *Go-Go Real,* Jonathan Wooster and Brandon Olson's disco-epic, should be a highlight. Call for schedule. 7/5–7/31. • Dixon Place at Vineyard 26, 309 E. 26th St. (212-532-1546).

Kings
Christopher Logue's modern verse adaptation of the first books of Homer's *Iliad*. $20. Thurs.–Sat. at 8, Sun. at 3. • Blue Heron Arts Center, 121 E. 24th St. (212-841-0370).

Monday Night Magic
Internationally known magicians munch on glass, puncture flailing assistants with swords, steal your watch, yank rabbits from hats, etc., all in an intimate setting. $25–$27.50. Mon. at 8. • Sullivan Street Playhouse, 181 Sullivan St. (212-307-4100).

Mono
An inventive, improvisatory play set in a barlike environment, with a sock puppet. $12. Thurs.–Sat. at 8. • Surf Reality, 172 Allen St. (212-358-3447).

A Prophet Among Them
Wesley Brown's new play with music confronts the life of author James Baldwin. $19. Mon., Thurs.–Sat. at 8, Sun. at 3. • Blue Heron Arts Center, 121 E. 24th St. (212-332-0027).

Random Harvest
A new drama by Richard Willett (*Triptych*) about a writer visited by the ghost of actress Greer Garson. $15. Fri., Sat., and Mon. at 8. Through 7/21. • HomeGrown Theatre, 2628 Broadway, at 99th St. (212-229-7500).

Sex and Other Collisions
Nela Wagman directs Trista Baldwin's new comedy about desperate couples who get entangled with a Russian mail-order bride, a crime, and a bomb. $10–$15. Mon. and Wed. at 7, Thurs.–Sat. at 8. • Curtican Theater, 154 W. 29th St. (212-414-8181).

Shakespeare in the Park(ing) Lot
The seventh annual Lower East Side festival features *The Merry Wives of Windsor.* Through 7/14. *The Taming of the Shrew:* 7/18–8/4. *The Tempest:* 8/8–8/25. Free. • Located across the street from 85 Ludlow St. (212-358-5096).

U.S. Drag
The innovative, odd theater company Clubbed Thumb kick-starts its sixth Summerworks festival with Gina Gionfriddo's bizarre comic thriller, in which two party girls mix it up with a neurotic writer and a serial killer. $15. Thurs.–Sun. at 8:30. Through 7/7. • HERE, 145 Sixth Ave. (212-802-8007).

Where's My Money
The LABYRINTH Theater Company presents John Patrick Shanley's latest, a drama about two Brooklyn divorce lawyers, starring the company's cofounder John Ortiz. $15. Tues.–Sat. at 8. Through 7/14. • Center Stage, 48 W. 21st St. (212-905-0593).

The Woman
This extremely rare production of William C. deMille's suspenseful 1911 drama about a switchboard operator with a secret is presented by Metropolitan Playhouse, the city's only company dedicated to revamping early American plays. $15. Wed.–Sat. at 8, Sun. at 5. • Metropolitan Playhouse, 220 E. 4th St. (212-955-5302).

Edited by Edith Newhall

Galleries

Solos

Madison Avenue and Vicinity

Lockwood de Forest
Plein-air oil sketches of landscapes in America, Europe, Syria, Egypt, and India by this artist (1850–1932), who was the great-nephew of the Hudson River School painter Frederic Edwin Church; through 7/27. • York, 21 E. 65th St. (212-772-9155).

Jean Fautrier
Works on paper and one major bronze sculpture by the French artist (1898–1964); through 7/6. • Werner, 4 E. 77th St. (212-988-1623).

John Funt/Alan McCord
Paintings of landscapes around Norwich, Connecticut, by the former, and of views of Lakeville, Connecticut, by the latter; through 8/31. • Graham, 1014 Madison Ave. (212-535-5767).

Alex Katz
A selection of paintings, drawings, collages, and prints from the sixties through the eighties; through 7/13. • Baumgold, 74 E. 79th St. (212-861-7338).

Knox Martin
Black-and-white abstract paintings made by the artist over the past twelve years; through 7/31. • Gat, 1100 Madison Ave. (212-327-0441).

Maureen McCabe/Reuben Nakian
Assemblages on slate of Austrian crystals, bone, and hand-colored engravings/Drawings and sculptures. Through 7/13. • Kouros, 23 E. 73rd St. (212-288-5888).

Jane Peterson
Paintings of landscapes in Venice, Brittany, Martha's Vineyard, and Gloucester by the American post-Impressionist (1876–1965); through 9/21. • Hirschl & Adler, 21 E. 70th St. (212-535-8810).

Richards Ruben
Abstract paintings on shaped canvases by the Abstract Expressionist; through 7/30. • Shapolsky, 152 E. 65th St. (212-452-1094).

Iran do Espírito Santo/Rivane Neuenschwander
Site-specific installations by two Brazilian artists; through 7/29. • Americas Society, 680 Park Ave. (212-249-8950).

Wayne Thiebaud
New paintings by this artist whose work is the subject of a retrospective at the Whitney Museum of American Art (see "Museums"); through 7/20. • Stone, 113 E. 90th St. (212-987-4997).

57th Street Area

Lucy Fremont
Photographs of animals with art; through 7/13. • Danese, 41 E. 57th St. (212-223-2227).

Morris Graves
Still-life paintings by the late artist (1910–2001); through 8/17. • Schmidt-Bingham, 41 E. 57th St. (212-888-1122).

Trenton Doyle Hancock
New paintings and drawings by the Texas-based artist; through 7/28. • Cohan, 41 W. 57th t. (212-775-7171).

Timothy Hawkesworth
Recent drawings; through 7/7. • Littlejohn, 41 E. 57th St. (212-980-2323).

Alexander Liberman
Macquettes of the sculptor's steel "Pipe Pieces"; through 8/10. • Ameringer Howard, 41 E. 57th St. (212-935-1110).

Piet Stockmans
Ceramic vessels that are primarily blue and white; through 7/6. • Clark, 24 W. 57th St. (212-246-2205).

Mary Joan Waid/Wayne Thiebaud
Paintings and pastels of flowers/Etchings and aquatints. Through 7/21. • Haime, 41 E. 57th St. (212-888-3550).

Jimmy Wright
Paintings and pastel drawings of flowers; through 7/12. • DC Moore, 724 Fifth Ave. (212-247-2111).

SoHo and TriBeCa

Louise Bourgeois/Yayoi Kusama
Works on paper, paintings, and sculptures executed between 1942 and 2000 by both artists; through 9/15. • Blum, 99 Wooster St. (212-343-0441).

Dan Bruggeman
Paintings that depict the clash between urbanization and nature; through 7/3. • Bridgewater/Lustberg & Blumenfeld, 560 Broadway (212-941-6355).

Marlene Dumas
New paintings and works on paper; through 7/7. • Tilton/Kustera, 49 Greene St. (212-941-1775).

Leandro Ehrlich and Judi Werthein
Tourism, a collaborative photographic installation that was originally executed in November 2000 as part of the VII Havana Biennal, Cuba. Through 8/2. • Kent, 67 Prince St. (212-966-4500).

Fabrice Gygi
Installations using canvas tarps, fitted pipes, mattresses, and other materials that bring to mind street displays of illegal goods; through 8/18. • Swiss Institute, 495 Broadway (212-925-2035).

Rachel Lee Hovnanian
Paintings of abstracted landscapes; through 7/20. • Beitzel, 102 Prince St. (212-219-2863).

Rebecca Quaytman
"The Sun," an installation of 40 paintings based on three events: the 1939 World's Fair, an accident that killed her grandfather and great-grandfather, and a train trip the artist took to Lodz, Poland; through 7/14. • Brownstone, 39 Wooster St. (212-334-3455).

Eva Schlegel
Images of clouds, women, and Cuba that originate with a photograph taken by the artist that is then manipulated through Xeroxing and painting; through 7/6. • Roeder, 545 Broadway (212-925-6098).

Hiro Yamagata
A large-scale laser installation that comprises grids of holographic panels on the gallery's walls; mirrored, rotating cubes suspended in space; and a computer-programmed laser and lighting system; through 7/28. • Ace, 275 Hudson St. (212-255-5599).

Chelsea

Luis Cruz Azaceta
Paintings and works on paper; through 7/7. • Generous Miracles, 529 W. 20th St. (212-352-2858).

John Bock
New work; through 8/31. • Kern, 532 W. 20th St. (965-1706).

Jacqueline Bootier
Expressionistic paintings based on family snapshots from the artist's childhood; through 7/27. • Lombard-Freid, 531 W. 26th St. (212-967-8040).

Ralph Fasanella
Paintings of New York by the late self-taught artist (1914–1997), who was also a union organizer; through 7/7. • ACA, 529 W. 20th St. (212-206-8080).

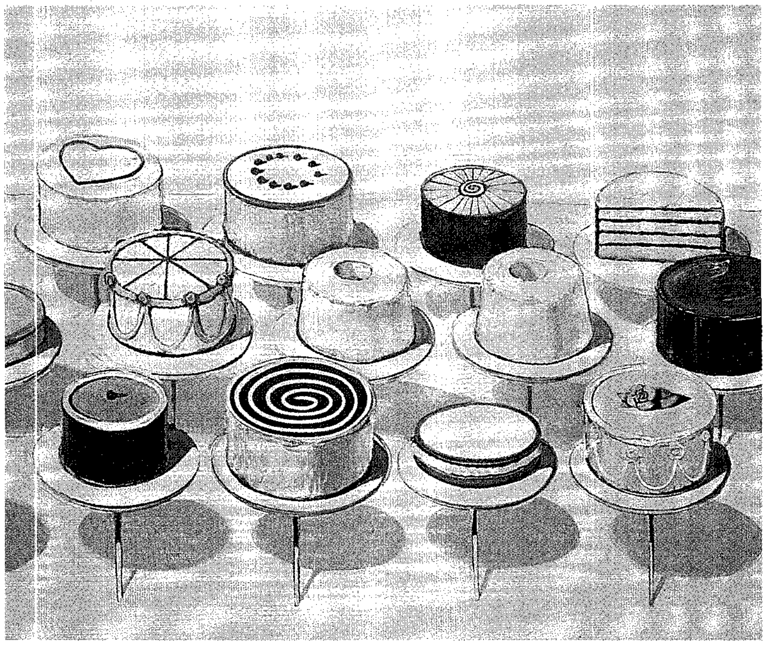
Ground Rules

Galleries are generally open Tuesday through Saturday, from between 10 and 11 to between 5 and 6.

Retrospective

Slices of Life

You think of Wayne Thiebaud as the painter of those luscious cakes, pies, and ice cream sundaes arranged on equally creamy, luminous minimal surfaces (pictured, *Cakes,* 1963). What you may not know is that the artist, born in Arizona in 1920 and based in L.A., San Francisco, and Sacramento during various periods of his career, has also painted large-scale human figures and vertiginous landscapes and cityscapes that have something in common with those of his late friend Richard Diebenkorn. Or that he was less a Pop artist than a Bay Area figurative one. And you probably also weren't aware of the influence of Willem de Kooning's abstract paintings on Thiebaud's representational ones, although you may have sensed it because of his rich, painterly surfaces; the light within his paintings; and his way with shell pinks, ivory whites, and Creamsicle oranges. But you can see all these things for yourself in **Wayne Thiebaud: A Paintings Retrospective**, the artist's most complete exhibit and his first ever to be held in New York (at the Whitney Museum of American Art, 945 Madison Avenue, at 75th Street; through September 23), which gathers some 100 paintings, watercolors, and pastels from the fifties to the present. Or up the street, where the artist's longtime dealer Allan Stone (a de Kooning expert and collector, too) has a show of his recent landscapes (113 East 90th Street; through July 20). E.N.



Karin F. Giusti
An installation of a modular greenhouse in the shape of the White House; through 7/28. • Nikolai, 505 W. 22nd St. (212-414-8511).

Richard Hamilton
Prints made by the British artist between 1968 and 1998; through 7/20. • Cowles, 537 W. 24th St. (212-925-3500).

Susan Hiller
A projection installation titled *Psi Girls* that is a cinematic collage of five clips appropriated from popular films showing young girls performing paranormal acts; through 7/27. • Gagosian, 555 W. 24th St. (212-741-1111).

Linda Karshan
New works on paper; through 7/6. • Dee/Glasoe, 529 W. 20th St. (212-924-7545).

Craig Kauffman
New wall reliefs by the Los Angeles-based artist; through 8/31. • Gering, 534 W. 22nd St. (646-336-7185).

William Kentridge
Prints by the South African filmmaker and artist whose work is the subject of a retrospective at the New Museum of Contemporary Art; through 7/30. • Mansion, 504 W. 22nd St. (212-505-9577).

Jason Meadows
Sculptures that recontextualize such materials as painted wood, chicken wire, aluminum, Plexiglas, basketball nets, and generic modular shelving units; through 7/6. • Bonakdar, 521 W. 21st St. (212-414-4144).

Olivier Mosset
Recent abstract paintings; through 7/14. • Gasser & Grunert, 524 W. 19th St. (212-807-9494).

Niklas Nitschke
Digitally manipulated photographs that depict cityscapes juxtaposed against serene natural landscapes; through 7/7. • Von Lintel & Nusser, 555 W. 25th St. (212-242-0599).

Walter Obholzer
Recent abstract paintings in tempera on aluminum; through 7/28. • Baumgartner, 418 W. 15th St. (212-633-2276).

Mies van der Rohe and Louis Kahn
Drawings, sketches, and models by the two modernist architects; through 7/31. • Protetch, 511 W. 22nd St. (212-633-6999).

Group Shows

Madison Avenue and Vicinity

Berry-Hill
"Homage to the Square: Picturing Washington Square, 1890–1965," paintings, drawings, and photographs of New York's famous square by Abbott, Arbus, Beals, Glackens, Hopper, Sloan, Weegee, others; through 7/6. • 11 E. 70th St. (212-744-2300).

Castelli
Works on paper by Johns, Morris, Ruscha, Sonnier, the Starns, Weiner; through 8/3. • 59 E. 79th St. (212-249-4470).

Graham
"Alterations," works that reference textiles and the techniques involved in their creation, by Amer, Bailey, Besemer, LeDray, Marten, Obrosey, Reichek, Stoll, others; through 8/30. • Graham, 1014 Madion Ave. (212-535-5767).

Hirschl & Adler
"The Fragile Dewdrop," genre paintings by Benton, Cassatt, Hopper, Johnson, Porter, others; through 9/21. • 21 E. 70th St. (212-535-8810).

Ubu
An entire run of *Wendingen*, a Dutch magazine devoted to architecture and ornamentation that was produced between 1918 and 1932, plus examples of unique proofs for covers, photographs, and posters and other works by designers affiliated with the Amsterdam School; through 7/27. • 16 E. 78th St. (212-794-4444).

57th Street Area

Barquet
"Signs of Life," works by Arce, Brunet, Catunda, Cuevas, Pujol, Romero; through 7/27. • 41 E. 57th St. (212-644-9090).

Bernarducci.Meisel
"A Midsummer Night's Dream," works by Baumann, Currier, Diehl, Ruttenberg, Schonzeit, Sturges, Workman, others; through 8/3. • 37 W. 57th St. (212-593-3757).

De Nagy
Works on paper by Brainard, Burckhardt, Evans, Horvath, Mueller, Nozkowski, Sillman, Winkfield; through 7/27. • 724 Fifth Ave. (212-262-5050).

Krugier
Drawings by nineteenth-century artists, among them Cezanne, Constable, Courbet, Delacroix, Ingres, Redon, and Turner; through 7/26. • 41 E. 57th st. (212-755-7288).

Perlow
"Wet," paintings that depict the ocean and various other bodies of water, by Ahlsted, Isobe, Pace, Segalman; through 8/31. • 41 E. 57th St. (212-644-7171).

Rubin • Greenberg Van Doren
"Platypus," works by Campbell, David, Fisher, Ganis, Hayes, Hodany, Minelli, Mosquera; through 7/20. • 730 Fifth Ave. (212-445-0444).

SoHo and TriBeCa

Exit Art
"The LP Show," more than 2,500 album covers culled from 50 collections, plus installations by Marclay, DJ Spooky, Moore, Zorn; through 8/17. • 548 Broadway (212-966-7745).

Gibson
"Some (Are) Painting," works by Arm, Bates, Cogan, Cooper, Feldshuh, Kille, Pederson, Stefanelli, Urkowitz; through 7/21. • 568 Broadway (212-772-2351).

Hoffman
"The Body Project," works that use the body as a primary focus, by Africano, Bierk, Depman, Ferrer, Frey, Gonzalez, Khalil, Phakadze, Raffael, Wolski; through 9/5. • 429 W. Broadway (212-966-6676).

Lehmann Maupin
New work by Ataman, Barbeito, Burki, Collura, Cook, Houshiary, Salle, Teller; through 7/31. • 39 Greene St. (212-965-0753).

Lennon, Weinberg
"At Home," works by Barney, Bennett, Calm, Gallace, Lemoine, Murphy, Simpson, Smith, Tasset, Welling; through 7/13. • 560 Broadway (212-941-0012).

Location One
Installations by Bucher, Deskur, Turcic; through 7/28. • 26 Greene St. (212-334-3347).

OK Harris
Minimal abstract paintings by Colen; black-and-white

Photograph courtesy of the Whitney Museum of American Art.

photographs of city street scenes by Greenberg; small monochromatic landscape paintings by Moran; through 7/20. • 383 Broadway (212-431-3600).

Ross
"Wet!," works by Anderson, Boynton, Eisenman, Fasnacht, Holley, Polke, Soriano, Traylor, others; through 7/27. • 568 Broadway (212-343-2161).

Chelsea

Alexander and Bonin
"(Self) Portraits," works by Ahearn, olande, Bordo, Plimack Mangold, Thek, others; through 7/27. • 132 Tenth Ave. (212-367-7474).

Bose Pacia
"In an Exuberant and Profuse Manner," works by Kumar, Natesan, Rathore, Robinson, Sharma, Urvedi, others; through 7/28. • 508 W. 26th St. (212-989-7074).

Center for Figurative Painting
Figurative paintings by Bell, Kresch, Kaldis, Georges, Heinemann; through 9/28. • 115 W. 30th St. (212-868-3452).

Cohan Leslie and Browne
"Song Poems," a collaboration of artists, writers, and musicians organized by Steven Hull, including contributions from Beck, Durant, Lambert, Ligon, Los Super Elegantes, Moody, Tillman, others; through 8/11. • 138 Tenth Ave. (212-206-8701).

Feigen
Works by Blake, Dunning, Hoberman, Kaneda, Lyon, McAuley, McCaslin, Tasset, others; through 7/28. • 535 W. 20th St. (212-929-0500).

Greene Naftali
"A Sport & a Pastime," works by Becker, Cooke, Giannotti, Manders, Martin, Nipper, Schatz, Wermers; through 7/13. • 526 W. 26th St. (212-463-7770).

Metro Pictures
Works by Dunham, Kippenberger, Lawler, Sherman, Simmons, others; through 7/27. • 519 W. 24th St. (212-206-7100).

Sikkema
Works by Davis, Egloff, Lazzarini, McElheny; through 7/21. • 530 W. 22nd St. (212-929-2262).

Snyder
"Four Abstract Classicists," hard-edge abstract paintings from the fifties and sixties by Benjamin, Feitelson, Hammersley, McLaughlin; through 8/25. • 601 W. 29th St. (212-871-1077).

Sonnabend
New works by Baldessari, Koons, Wesselman; through 7/27. • Sonnabend, 536 W. 22nd St. (212-627-1018).

Thatcher
"Heat," works by Bailey, Everett, Holsinger, Kendall, Linnenbrink, Muller, Perkins, others; through 7/27. • 529 W. 20th St. (212-675-0222).

Van Alen
"Architecture + Water," an exhibition exploring the ways in which architecture can respond to the natural waterfront, featuring designs by MVRDV, Holl, Diller+Scofidio, Foreign Office, and Alsop+Stormer; through 9/1. • 30 W. 22nd St. (212-924-7000).

White Columns
"Synth," works that explore synthesis by Asch, Delzotto, Mesh Architectures, Ross, Uenishi, Villareal, others; through 7/28. • 320 W. 13th St. (212-924-4212).

Other

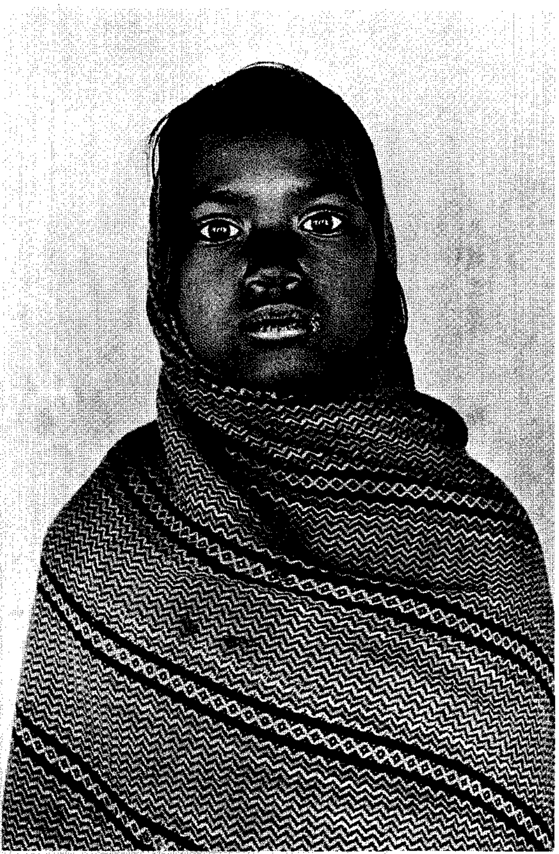
Creative Time in the Anchorage
"Massless Medium," environmental works using sound, light, and moving image, by Angelidakis/nanogod, Antenna Design, Brambilla, López, Phillips/Bonney, Redl, Villareal; through 7/29. • Brooklyn Bridge Anchorage, Cadman Plaza West at Hicks St. and Old Front St., Brooklyn.

CUNY Graduate Center Art Gallery
"Play's the Thing: Critical and Transgressive Practices in Contemporary Art," works by Acconci, Blake, Kelley, McCarthy, Simmons, Wilson, others; through 7/8. • 365 Fifth Ave. (212-817-7000), Wed.-Sun. noon-6.

Socrates Sculpture Park
"Beyond City Limits," outdoor sculptures by Braine, Carruthers, Goldman, Mosher, Williams; through 8/25. • Broadway at Vernon Blvd., Long Island City (718-956-1819).

Photography

The World Adrift



Since 1994, the Brazilian-born, Paris-based photographer Sebastião Salgado has traveled around the world to meet and photograph the people behind a staggering and tragic statistic: the nearly 100 million who have been forced to leave their homelands. The result is **Migrations, Humanity in Transition: Photographs by Sebastião Salgado**, a traveling exhibition and book of the same name (Aperture; $100) whose stark but empathic images of refugee Rwandans, Bosnians, Chinese, Brazilian Amazon Indians, Russians, Hondurans, and people of other cultures and nationalities reveal both the enormity of this phenomenon and its effect on individuals of all ages (pictured, *Center for Orphans From the Tribes of Southern Bihar*, Bihar State, India, 1997). At the International Center of Photography, 1133 Sixth Avenue, at 43rd Street; through September 9.

Photograph by Sebastiao Salgado/AMAZONAS Images.

Wave Hill
"Verging on Real," works by Bankemper, De Mar, Edlund, Jacobs, O'Shea, Pepe, Victoria; through 8/19. • 675 W. 252nd St., Bronx (718-549-3200), Tues.-Sun. 10-4:30, Weds. in June and July 10-8.

Photography

Aidas Bareikis
A new installation constructed from found objects; through 7/28. • Koenig, 359 Broadway (212-334-9255).

Benrubi
"Let's Have Lunch," a survey of dining photographs by Abbott, Brassai, Cartier-Bresson, Stettner, others; through 7/13. • 52 E. 76th St. (212-517-3766).

James Bidgood
Staged works shot in the photographer's midtown Manhattan tenement building between 1963 and 1970, and stills from his film *Pink Narcissus*; through 8/31. • Morris, 465 W. 23rd St. (212-727-2752).

Borden
"Color," works by Barney, Cray, Cumming, Divola, Dow, Everton, Opton, Otten, Pfahl, Skoglund, Winokur; through 8/30. • 560 Broadway (212-431-0166).

Mariana Cook
Recent photographs of everyday objects taken in and around the artist's New York apartment and during her travels abroad; through 8/10. • Mitchell-Innes & Nash, 1018 Madison Ave. (212-744-7400).

Konrad Cramer
Nudes, still-lifes, and abstractions from the 1940s and 1950s by the modernist painter (1888–1963); through 8/3. • Zabriskie, 41 E. 57th St. (212-752-1223).

De Lellis
"Au Naturel," images of female nudes taken between 1920 and 1950, by Fabinger, Himmel, Perotti, Matter, Woolf, others; through 8/10. • 47 E. 68th St. (212-327-1482).

Tierney Gearon
Large-scale photographs of the artist's children and family in spontaneous, unassuming poses; through 7/27. • Gagosian, 555 W. 24th St. (212-741-1111).

Teun Hocks
New staged photographs in which the artist presents himself as a hapless everyman combating the absurdities of everyday life; through 8/10. • P•P•O•W, 476 Broome St. (212-941-8642).

ICP
"Migrations, Humanity in Transition: Photographs by Sebastião Salgado." Approximately 300 photographs documenting the global phenomenon of mass migration; through 9/9. • 1133 Sixth Ave. (212-860-1777), Tues., Wed., Thurs. 10-5, Fri. 10-8 (5-8 voluntary contribution), Sat. and Sun. 10-6; $8, $6 students and seniors.

Eric Lindbloom
Studies of marshes in Cape Cod; through 8/30. • 292, 120 Wooster St. (212-431-0292).

Peter Moore
Photographs of dance works choreographed by Yvonne Rainer in the 1960s and early 1970s, selected by Maurice Berger; through 7/30. • Bound & Unbound, 601 W. 26th St. (212-7348).

Dianora Niccollini
Photographs from the new book, *Big Fun With Billy* (Rizzoli) that depict a male figure in numerous locations and humorous situations; through 7/21. • Throckmorton, 153 E. 61st St. (212-223-1059).

Aaron Rose
Unique photographic works that depict atypical views of New York City and views of the sun as seen through a layer of clouds; through 7/7. • Kasmin, 293 Tenth Ave. (212-563-4474).

Scandinavia House
"Faces and Figures: Contemporary Photography in Scandinavia," with works by twelve photographers from Finland, Iceland, Norway, and Sweden; through 7/29. • 58 Park Ave. (212-779-3587).

François-Xavier Seren
Photographs of European nobility; through 7/21. • M.Y. Art Prospects, 135 W. 29th St. (212-268-7132).

Stark
"As Far As the Eye Can See," photographs and video exploring ways of looking at landscape, by Difarnecio, Kerrigan, Lemieux, McLean, Misrach, Turrell, others; through 7/20. • 555 W. 25th St. (212-807-1051).

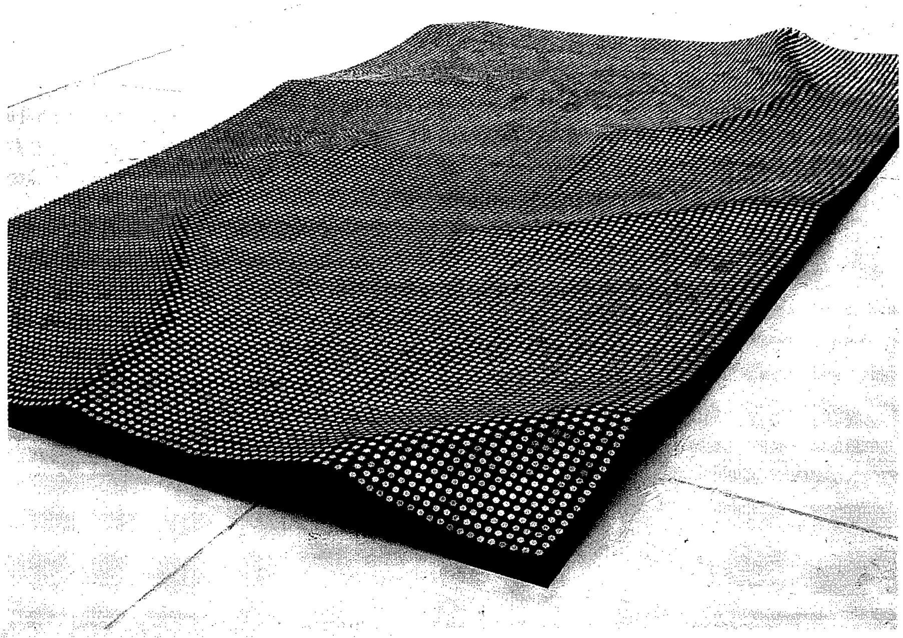
Taylor
Works that investigate the concept of space by seven British photographers, among them Davies, Dimsdale, Mosley + Warren, Oddy, Spero; through 8/1. • 535 W. 22nd St. (646-230-0992).

303
"Overnight to Many Cities: Tourism and Travel at Home and Away," works by Burrows, Disfarmer, Epstein, Marcopolous, Meyerowitz, Shore, Singh, Sternfeld; through 7/13. • 525 W. 22nd St. (212-255-1121).

Céline van Balen
Portraits of young girls from Amsterdam's Muslim community; through 7/6. • Saul, 535 W. 22nd St. (212-627-2410).

Museums

American Craft Museum
"Light Screens: The Leaded Glass of Frank Lloyd Wright." Fifty patterned windows designed by the architect for private residences and major buildings, on loan from the Frank Lloyd Wright Foundation and private collections; through 9/2. • "Origamic Architecture." Origami works by the Japanese architect Masahiro Chatani, his colleagues Keiko Nakazawa and Takkaaki Kihara, and other artists from around the world who employ the ancient Japanese art of paper folding; through 9/2. • "Radiant Geometries: Fifteen International Jewelers." Works by fifteen jewelry artists from the United States and Europe; through 9/2. • 40 W. 53rd St. (212-956-3535), Tues., Wed., Fri., Sat., and Sun. 10–6, Thurs. 10–8 (pay what you wish 6–8); $7.50, $4 students and seniors.



Talent

The Textile Business

As anyone who's seen Alighiero Boetti's embroideries of the seventies and eighties knows, weaving, embroidering, quilting, and beading—all those earnest, busy-bee crafts that "serious" artists used to sneer at—have paved the way for some of the really interesting developments in contemporary art. The twenty artists in **Alterations** continue to put traditional textile practices to new and surprising service, from Elaine Reichek's fanciful "sampler" to Charles LeDray's miniature hand-sewn sailor suit to Devorah Sperber's *Lie Like a Rug,* 2000–2001 (pictured), a *faux* Persian rug composed of 18,000 pen caps adhered to flexible canvas. At James Graham & Sons, 1014 Madison Avenue, at 78th Street; through August 31.

American Museum of Natural History
"Ancient Microworlds." Photographs by Giraud Foster and Norman Barker that reveal the internal structures of Jurassic dinosaur bones, Permain tree ferns, Devonian nautilus, and more; through 9/9. • "The Genomic Revolution." An exhibition examining developments in this key field of molecular biology through hands-on models, interactive stations, videos, films, and polling stations; through 1/1. • Central Park West at 79th St. (212-769-5100); Sun.–Thurs. 10–5:45, Fri. and Sat. 10–8:45; $8 suggested contribution, $6 students and seniors, $4.50 children.

Bard Graduate Center for Studies in the Decorative Arts
"Print, Power, and Persuasion Graphic Design in Germany, 1890–1945"; through 8/26. • 18 W. 86th St. (212-501-3000), Tues.–Sun. 11–5 (Thurs. to 8); $2, $1 students and seniors.

Bronx Museum of the Arts
"Game Show: Installations and Sculptures by Willie Cole"; through 9/9. • "Aztlán Today: The Chicano Postnation"; through 9/9. • "Recent Acquisitions"; through 9/9. • "(un)Shop: An Installation by Gillie Holme"; through 7/1. • "Rune Olsen: The RICE Banquet"; through 7/1. • 1040 Grand Concourse, Bronx (718-681-6000), Wed. 12–9, Thurs.–Sun. 12–6; $3, $2 students and seniors, Wed. free.

Brooklyn Museum of Art
"Digital: Revolutions in Printmaking." Prints created using digital technology, by John Baldessari, Chuck Close, Nam June Paik, Robert Rauschenberg, Kiki Smith, and others; through 9/2. • "Leon Golub: Paintings 1950–2000." A retrospective of the artist's figurative paintings exploring race, violence, war, and human suffering; through 8/19. • "A Family Album: Brooklyn Collects." More than 200 major artworks, ranging from antiquities to contemporary paintings, lent by collectors who have deep connections to Brooklyn; through 7/1. • 200 Eastern Pkwy., Brooklyn (718-638-5000), Wed.–Fri. 10–5, Sat. 11–6 (till 11 P.M. on the first Sat. of every month), Sun. 11–6; $4, $2 students and seniors.

Cooper-Hewitt, National Design Museum, Smithsonian Institution
"Rooms With a View: Landscape and Wallpaper." Selections of wallcoverings from the museum's collection that reveal changing attitudes toward nature; through 10/14. • "Aluminum by Design: Jewelry to Jets." The first major museum exhibit to explore the role of aluminum as a catalyst for design in Europe and America; through 7/15. • 2 E. 91st St. (212-849-8300), Wed.–Sat. 10–5, Sun. 12–5, Tues. 10–9 (5–9, free admission); $8, $3 students and seniors.

Dahesh Museum of Art
"Telling Tales I: Classical Images From the Dahesh Museum of Art." Paintings, drawings, lithographs, and sculptures from the museum's permanent collection, including works by Alma Tadema, Bouguereau, Gérôme, Leighton, others; through 9/29. • 601 Fifth Ave., at 49th St. (212-759-0606), Tues.–Sat. 11–6; free.

Drawing Center
"Between Street and Mirror: The Drawings of James Ensor." An exhibition devoted exclusively to the Belgian artist's drawings and their stylistic evolution from his early Impressionist style to the personal and grotesque nature of his later works; through 7/21. • 35 Wooster St. (212-219-2166), Tues.–Fri. 10–6, Sat. 11–6; donation suggested.

Frick Collection
"Master Drawings From the Smith College Museum of Art." The only American venue for a traveling exhibition of works on paper by Matthias Grünewald, Adolph von Menzel, Piet Mondrian, Paul Klee, and others; through 8/12. • "El Greco: Themes and Variations." Different versions of the paintings *St. Jerome* and *The Purification of the Temple* by the Crete-born artist (1541–1614), on view together for the first time; through 7/29. • "Mantegna's *Descent Into Limbo*, From the Barbara Piasecka Johnson Collection." A smaller version of Mantegna's original masterpiece that was probably painted by the artist for Ferdinand Carlo, the last duke of Mantua, around 1470–75; through 8/1. • "Six Paintings From the Former Collection of Mr. and Mrs. John Hay Whitney on Loan From the Greentree Foundation." Works by Corot, Degas, Manet, Picasso, Redon; through 7/29. • 1 E. 70th St. (212-288-0700); Tues.–Sat. 10–6, Sun. 1–6; $10, $5 students and seniors; children under 10 not admitted.

Grey Art Gallery
"Dreams and Disillusion: Karel Teige and the Czech Avant-Garde." A look at the life and career of the Czech graphic designer and architectural theorist (1900–1951) whose innovative book design, poetry, stage sets, and collages revolutionized Czech artistic production in the twenties and thirties; through 7/7. • 100 Washington Square East (212-998-6780), Tues., Thurs., Fri. 11–6, Wed. 11–8, Sat. 11–5; $2.50 suggested donation.

Solomon R. Guggenheim Museum
"Frank Gehry, Architect." A retrospective of the American architect's work as seen through drawings, plans, models, furniture designs, photographs, video footage,

Photograph by Max Yawney.

and the installation itself; through 8/26. • 1071 Fifth Ave., at 88th St. (212-423-3500), Sun.-Wed. 9-6, Fri. and Sat. 9-8 (Fri. 6-8, pay what you wish), closed Thurs.; $12, $8 students and seniors.

Japan Society

"Frank Lloyd Wright and the Art of Japan: The Architect's Other Passion." Works of art and objects collected by the architect during his several sojourns in Japan, as well as drawings for architectural projects he was commissioned to build in Japan; through 7/15. • 333 E. 47th St. (212-832-1155), Tues.-Fri. 11-6, Sat. and Sun. 11-5; $5, $3 students and seniors.

Jewish Museum

"Marc Chagall: Early Works From Russian Collections." Paintings, drawings, and theater murals created by Chagall in Russia between 1908 and 1920, and paintings by Yehuda Pen, Chagall's first teacher; through 10/14. • "Voice, Image, Gesture: Selections From the Jewish Museum's Collection, 1945–2000." More than 60 works from the museum's collection, by Diane Arbus, Tina Barney, Adolph Gottlieb, Hannah Wilke, Andy Warhol, and others; through 8/5. • 1109 Fifth Ave., at 92nd St. (212-423-3200), Mon., Wed., Thurs. 11-5:45; Tues. 11-8 (Tues. after 5, $2 for Chagall exhibition, pay what you wish for other exhibitions), Sun. 10-5:45; $8 ($10 for Chagall exhibition), $5.50 students and seniors.

Metropolitan Museum of Art

"Beyond the Easel: Decorative Painting by Bonnard, Vuillard, Denis, and Roussel, 1890–1930." Paintings by the group of artists known as the *Nabis*, who played a crucial role in the promotion of "*décorations*," large-scale compositions conceived singly and in groups for specific interiors; thorugh 9/9. • "A Century of Design, Part IV: 1975–2000." Objects by Tadao Ando, Sir Norman Foster, Frank Gehry, Ettore Sottsass, Robert Venturi, and others; through 1/6/02. • "Jacqueline Kennedy: The White House Years." Clothing and accessories worn by the former First Lady in the early sixties, on loan from the John F. Kennedy Library and Museum in Boston; through 7/29. • "Terry Winters: Printed Works." More than 80 prints from the museum's collection; through 9/30. • "Dancing on the Roof: Photography at the Bauhaus (1923–1929)." Rare photographs from New York-area collections that were created by Bauhaus students and teachers between 1923 and 1929; through 8/26. • "Photographs: A Decade of Collecting." Works collected by the museum, including French photographs of the 1850s and 1860s; through 9/2. • "The Jacques and Natasha Gelman Collection: Bonnard to Balthus." Works by modern masters from the Gelman collection that were given to the museum and are on view in the museum's newly dedicated Jacques and Natasha Gelman Galleries; through 10/30. • "African, Oceanic, and Ancient American Art: Recent Acquisitions"; through 10/28. • "Summer Selections: American Landscape Drawings and Watercolors in the Metropolitan Museum of Art"; through 9/2. • "Nineteenth- and Twentieth-Century Chinese Paintings From the Robert H. Ellsworth Collection in the Metropolitan Museum of Art"; through 8/19. • "Joel Shapiro on the Roof." Five large cast-bronze and painted cast-aluminum sculptures by the American artist; through 11/30. • 1000 Fifth Ave., at 82nd St. (212-879-5500); Tues.-Thurs. and Sun. 9:30-5:30, Fri. and Sat. 9:30-9; $10 contribution, $5 students and seniors. The Cloisters, Fort Tryon Park (212-923-3700); Tues.-Sun. 9:30-4:45 (closes at 5:15 between April and September); $10, $5 students and seniors.

Morgan Library

"Master Drawings From the Cleveland Institute of Art." Works spanning the fifteenth through the twentieth centuries, by Degas, Goya, Michelangelo, Picasso, Raphael, Rembrandt, others; through 8/19. • 29 E. 36th St. (212-685-0008), Tues.-Thurs. 10:30-5, Fri. 10:30-8, Sat. 10:30-6, Sun. noon-6; $8, $6 students and seniors.

Mount Vernon Hotel Museum & Garden

421 E. 61st St. (212-838-6878), Tues.-Sun. 11-4; $4, $3 seniors and students.

El Museo del Barrio

"Voices From Our Communities: Perspectives on a Decade of Collecting at El Museo del Barrio." More than 85 works by Latino artists working in the United States, the Caribbean, and Latin America; through 9/16. • "Contemporánea 2001: Permanent Visibility by Ingrid Menendez." An interactive installation that explores the boundaries between public and private experience; through 9/16. • 1230 Fifth Ave. (212-831-7272), Wed.-Sun. 11-5; $4, $2 students and seniors (through 8/30, free admission Thurs. from 5-8).

Museum for African Art

"African Forms." Handcrafted objects from more than 156 ethnic groups and 34 African nations, among them clothing, jewelry, kitchen utensils, devotional objects, and musical instruments; through 8/8. • 593 Broadway (212-966-1313), Tues.-Fri. 10:30-5:30, Sat. and Sun. noon-6; $5, $2.50 students, seniors, and children.

Museum of American Folk Art

"ABCD: A Collection of Art Brut." *Art brut* works by Darger, Mackintosh, Ramirez, Wölfli, others, from the collection of the Paris-based foundation ABCD (Art Brut Connaissance & Diffusion); through 7/28. • Two Lincoln Square (212-595-9533), Tues.-Sun. 11:30-7:30; free.

Museum of Jewish Heritage

"Citizens Betrayed: The Hungarian Forced Labor Battalions/1939–1945." Photographs, memorabilia, and artifacts on loan from the Sydney Jewish Museum; through 9/3. • 18 First Place, Battery Park City (212-968-1800), Sun.-Wed. 9-5, Thurs. 9-8, Fri. and the eve of Jewish holidays 9-3, closed Sat. and Jewish holidays; $7, $5 students and seniors.

Museum of Modern Art

"Mies in Berlin." An exhibition examining the architect's early years in Berlin, featuring 47 of his European projects in drawings, scale models, photographs, and films, and running concurrently with a survey at the Whitney Museum of his later work in America; through 9/11. • 11 W. 53rd St. (212-708-9480); Sat.-Tues., Thurs. 10:30-5:45, Fri. 10:30-8:15 (4:30-8:15 pay what you wish), closed Wed.; $10, $6.50 students and seniors.

Museum of the City of New York

"Gay Men's Health Crisis: 20 Years Fighting for People With HIV/AIDS." A look at the role the Gay Men's Health Crisis has played in the ongoing effort to fight HIV/AIDS; through 9/10. • Art at the Table: Lotos Club State Dinner Menus, 1898–1922." Twenty menus designed for special dinners held by the literary club honoring Samuel L. Clemens, Booth Tarkington, Admiral Robert E. Peary, and other luminaries of the day; through 7/29. • "Working Women: A Century of New York Junior League Volunteerism." Photographs, clothing, and ephemera documenting the movement founded by Mary Harriman in 1901; through 8/12. • 1220 Fifth Ave., at 103rd St. (212-534-1672), Wed.-Sat. 10-5, Sun. 1-5; $5 suggested contribution, $4 students and seniors.

Museum of the Fashion Institute of Technology

"John Rawlings: 30 Years in Vogue." A retrospective of works from the late thirties through the late sixties by the fashion photographer, who worked for *British Vogue*, *American Vogue*, *Glamour*, and other magazines; through 8/11. • "Infinity: The Textiles of Akihiko Izukura." A retrospective of woven garments, scarves, and wall hangings by the Japanese textile artist; through 9/15. • Seventh Ave. at 27th St. (212-217-7642), Tues.-Fri. noon-8, Sat. 10-5; free.

National Academy of Design

1083 Fifth Ave. (212-369-4880), Wed., Thurs. noon-5, Fri. 10-6, Sat. and Sun. 10-5; $8; $4.50.

New Museum of Contemporary Art

"William Kentridge." A retrospective of the South African artist's animated films, drawings, and videotapes, plus two new sculptural installations; through 9/16 • "Graham Gussin: States of Mind." A computer-generated projection and a new video by the British artist, in the museum's Media Z Lounge; through 7/8. • "Trompe L'Oeil: Fictitious Internet Sites." An online program of Websites that use the familiar look and feel of existing sites to elicit a specific expectation through their design and information architecture, in the museum's Media Z Lounge; through 7/8. • 583 Broadway (212-219-1222), Wed. and Sun. noon-6, Thurs.-Sat. noon-8 (free Thurs. 6-8); $6, $3 artists, students, and seniors.

New York Public Library

"Celebrity Caricature in America." Caricature portraits of Hollywood stars, literary luminaries, politicians, sports figures, and others, from the collections of the National Portrait Gallery, Smithsonian Institution, and the New York Public Library; through 8/31. • "Touring West: Nineteenth-Century Performing Artists on the Overland Trails." Objects, manuscripts, photographs, and ephemera relating to the individual artists and troupes who brought entertainment to the pioneers and miners living in the newly mapped territories of the American West; through 7/7. • Fifth Ave. and 42nd St. (212-869-8089), Mon. 10-6, Tues. and Wed. 11-7:30, Thurs.-Sat. 10-6; free.

New-York Historical Society

"Up on the Roof: The Culture of New York City Rooftops." Artworks, photographs, objects, and installations on the subject of New Yorkers' familiar summer retreat; through 9/9. • "Independence and Its Enemies in New York." An exhibition marking the 225th anniversary of the signing of the Declaration of Independence, featuring historic broadsides, manuscripts, and newspapers from the Historical Society's collection; through 9/9. • "Against the Storm: Images From the Lighthouse Collections of the New-York Historical Society." Photographs of American lighthouses and their keepers that were commissioned between 1871 and 1953 by the U.S. Coast Guard First District; through 9/2. • 2 W. 77th St. (212-873-3400); Tues.-Sun. 11-5; $5, $3 seniors and children.

Isamu Noguchi Garden Museum

"Relocated: Twenty Stones From Japan." Sculptures made during the last six years of Noguchi's life at his studio in the village of Mure-cho, on the island of Shikoku; through 10/31. • 32-37 Vernon Blvd. (718-278-2348), Wed.-Fri. 10-5, Sat. and Sun. 11-6; $4, $2 students and seniors.

P.S. 1 Contemporary Art Center

"Uniform: Order and Disorder." A look at the way military wear has infiltrated fashion and contemporary art, with works by 33 artists and 31 designers; through 9/23. • "Los Carpinteros: Cuidad Transportable (Transportable City)." An exhibition of portable tents made by the Cuban artists' collaborative and installed throughout the museum; through 9/3. • "Carla Accardi: Triplice Tenda." A full-size circular tent of clear plastic marked in patterns of pale-pink paint, by the Italian artist who co-founded the Forma 1 movement in 1947; through 9/3. • "Miri Segal: Circular Acts." Video installations that feature deceptively simple optical illusions; through 9/3. • 22-25 Jackson Ave., at 46th Ave., Long Island City (718-784-2084), Wed.-Sun. noon-6; $5 suggested donation.

Queens Museum of Art

"Crossing the Line." An exhibition of site-specific works by some 50 artists, on display at the museum and at various locations throughout the borough of Queens; through 10/7. • New York City Building, Flushing Meadows Corona Park, Queens (718-592-9700), Tues.-Fri. 10-5, Sat. and Sun. noon-5; $5, $2.50 students and seniors.

Smithsonian National Museum of the American Indian

1 Bowling Green (212-514-3712), 10-5 daily; free.

Whitney Museum of American Art

"Mies in America." An exhibit running concurrently with MOMA's survey of the architect's earlier work in Berlin, including drawings made by the architect and members of his office, photographs of the architect and his colleagues and projects, and models of four of his key buildings; through 9/23. • "Wayne Thiebaud." A retrospective of the California painter known for his images of American foods and consumer goods; through 9/23. • "Joseph Grigley: White Noise." An installation of more than 2,500 hand-written notes that are the residual records of the deaf artist's interactions with the world of the hearing; through 9/9. • "The Draftsman's Colors: 14 New Acquisitions From Johns to Chong," recently-acquired drawings by Jasper Johns, Ellsworth Kelly, Martin Puryear, Richard Serra, and others; through 7/8. • 945 Madison Ave., at 75th St. (212-570-3676); Tues.-Thurs., Sat., Sun. 11-6, Fri. 1-9 (pay what you wish every Fri. 6-9); $10, $8 students, seniors, and groups of fifteen or more.

cue

Restaurants

Edited by Robin Raisfeld
& Rob Patronite

New and Noteworthy

Acqua Santa
The name means "holy water" in Italian. But secular types shouldn't read too much into that—any worshiping at Mario La Manno's laid-back, candlelit trattoria is for his rustic Italian cooking—thin-crust pizzas, simple pastas, and entrées like a red-wine-and garlic-sauced pork tenderloin. And the holiest water on the premises comes in a bottle with a Calabria label. • 556 Driggs Ave. at N. 7th St., Brooklyn (718-384-9695). (M)

Adä
As you might guess from the Murano-glass chandeliers and bas-relief nudes, this isn't your run-of-the-mill curry kitchen. Your dinner choices are limited to two streamlined prix fixe menus that run $55 and $65, and feature newfangled novelties like salmon quenelles with cashew rice and fresh coconut curry, garam masala quail with date-and-pistachio pillau, and wild-mushroom biryani with white-truffle oil. • 208 E. 58th St. (212-371-6060). (M-E)

★ Aleutia
You may have to navigate past the murky leather-swathed bar crowd and scurry up the industrial steps to escape their piercing mating calls, but forsooth, there is light at the top of the stairs. In fact, if Aleutia is willing to shift its priorities a bit, it has the potential of being considered among the city's most inventive and satisfying seafood restaurants. Vibrantly flavored dishes like citrus-grilled octopus and pancetta-wrapped cod provide life-preserving—make that -affirming—distractions from the hormonally raging sea around you. • 220 Park Ave. So., at 18th St. (212-529-3111). (E)

Allioli
If the mortar-and-pestle-surrounded-by-garlic-bulbs logo at this instant Williamsburg hot spot isn't a tip-off that you should have brought Tic Tacs, the amuse-bouche of boiled new potatoes in aïoli is. And things only get more pungent from there with tapas like pancetta-wrapped fried dates, and grilled bread topped with Spanish anchovies and caramelized onions. Big plates like baby eels on a soupy bed of polenta are a $22 splurge on an otherwise modestly priced menu that pleases as much as the all-Spanish wine list and the ultra-affable bartender. • 291 Grand St., Brooklyn (718-218-7338). (I-M)

Artisanal
If cheese is a religion, this is its bustling, Balthazar-gone-midtown house of worship. After an olfactory assault at the door, where you're hit with the pungent aroma of Muenster, Taleggio, and 200 other varieties aging gracefully in the boutique cheese cave, indulge in full-fromage festivities from appetizer (raclette pizza) to dessert (a splendid tarte Tatin with a cheese-infused crust.) If you manage to resist a dozen different fondues, there's a full menu of bistro classics like braised lamb shank, boudin blanc, and cassoulet. If not, feed your Appenzeller addiction at the retail cheese counter, which also carries crusty loaves of Balthazer Bakery bread. • 2 Park Ave., at 32nd St. (212-725-8585). (M-E)

Banjara
In spite of its location amid all those cookie-cutter curry cookers, Banjara is an oasis on Little India's restaurant row. The room and adjoining lounge are cliché-free. And chef Tuhin Dutta's unusual dishes like juicy clay-oven chicken marinated in wine and cream, and dumpakht (think supercolossal Indian potpie) should dispel any worries that the street's mythical underground shared kitchen has taken on a new client. • 97 First Ave. (212-477-5956). (M)

BarTabac
Following in the footsteps of pioneering restaurateurs before him, Georges Forgeois, the empire-building force behind Bistro Jules, Café Noir, and Le Singe Vert, has entered the Smith Street fray with a Brooklyn bar and bistro of his own. Francophiles will appreciate the artfully aged environs, the all-French wine list, the menu of French bar snacks, and the obligatory steak-frites and onion soup. Not to mention what we assume will be a very tobacco-tolerant attitude. • 128 Smith St., at Dean St., Brooklyn (718-923-0918). (I-M) AE only

Belmondo
Realizing that Avenue B wasn't ready for a Turkish-Belgian crossover restaurant, the owners of Mesopotamia have resurrected the space as Belmondo, a resolutely French-bistro type of place in the Lucky Strike vein, down to the zinc bar, the D.J., and the tasty fries. Already the smokers, the cell-phoners, and the belly-button-barers are starting to flock. • 98 Avenue B (212-358-1166). (I-M)

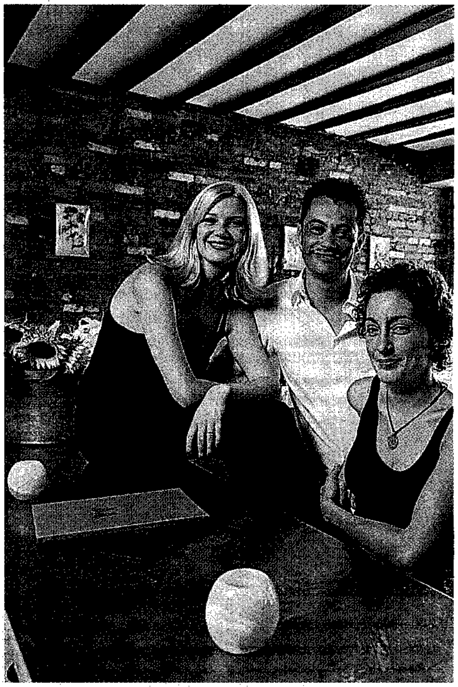
★ Beppe
Cesare Casella's devoted fans know him for his Tuscan cooking and his signature breast-pocket herb bouquet, both of which have resurfaced at this Gramercy trattoria. You'll also find an instant coziness, a pride of rustic Tuscan products stashed behind glass at the entrance, the warmth of a giant open fireplace. Casella's cozze are plump and sweet in a fiery broth; chewy handmade pinci noodles in walnut-tomato sauce are a triumph. We love braised black cabbage in toasted Tuscan bread, the grilled wild mushrooms with polenta crostini, and savory braised spare ribs. And desserts like sensational lemon "pudding" with candied orange peel are luscious variations on a Tuscan theme. • 45 E. 22nd St. (212-982-8422). (E)

★ Brasserie 8 1/2
At this souped-up designer bookend to the newly modish Brasserie, you get big brasserie dishes plus a pumpkin-carpeted-diva staircase entrance, and two subterranean, airport-lounge-style bars. The simpler menu choices tend to be better, like the frisée salad and the cornflake-crusted crab cakes. The evening scene is overcooked, but lunch at bar No. 2 (the blue-green one) is better. • 9 W. 57th St. (212-829-0812). (M-E)

Brooklyn Blue Ribbon
In the beginning, there was Blue Ribbon, which begat Blue Ribbon Sushi, which begat Blue Ribbon Bakery. It was only a matter of time, then, before brothers, chef-owners, and night owls Bruce and Eric Bromberg got around to Brooklyn. Although the space is bigger, Manhattan regulars can get their bearings with a few familiar Blue Ribbon landmarks: the neon OYSTERS sign in the window, the shellfish display, even an identical table No. 16, the big round one in the corner. The likewise familiar menu packs a few surprises including some newfangled surf 'n' turf, like "dragon and phoenix," Bromberg-speak for grilled Louisiana shrimp and pigeon. • 280 Fifth Ave., at 1st St., Brooklyn (718-840-0404). (M)

★ Caffè Linda
Caffè Linda is a refuge for homesick Italian expats as well as midtown desk jockeys hungering for good food and a warm welcome. Owner Claudio Marini graciously provides both: Every meal begins with complimentary bruschetta and ends with a stick of Wrigley's with the check. In between, there's simple, satisfying salads; sandwiches; a dozen or so impeccably al dente pastas; and dinner specials like stewed rabbit with mashed potatoes and sautéed calamaretti with avocado. • 145 E. 49th St. (646-497-1818). (I-M)

Centolire
The theme of Pino Luongo's latest is Italian-American, a cooking style that's enjoying a bit of a kitschy comeback. Everything on the menu is labeled either Old World (like timpano, à la *Big Night*) or New World (the more genteel mezze maniche with cauliflower confit). And anything with a little pot-shaped symbol next to it is slowly baked in terra-cotta, a technique that seems to have bridged both chronological



Opening

A Stella Match

One good thing about drifting around the New York restaurant industry is that, sooner or later, you're bound to meet a potential business partner. That's what happened to Anna Weinberg, a New Zealand-born actress and front-of-the-house veteran of Il Buco, Danube, Five Points, and Le Zoo, which is where she met chef Melissa O'Donnell. Last week, the former co-workers, along with Weinberg's husband Paul Masters (pictured above, with Weinberg, left, and O'Donnell, right), opened **Stella**, a breezy American restaurant with an exclusively New World wine list. If you've never had a Cockfighter's Ghost Semillon by the glass, or a Dog Point Sauvignon Blanc, here's your chance—alongside dishes like bacon-wrapped dates, Cornish hen braised with prunes and olives, and a potpie of shrimp, scallops, and summer corn. Not to mention crostini at the bar, Monday-night wine dinners, and what Weinberg calls a "rock-star brunch," served between the very civilized hours of 1 and 6 P.M. (58 MacDougal Street; 212-674-4968.)

Photograph by André Souroujon.

Ground Rules

These listings are a selective guide to the city's restaurants, some *New York* advertisers among them. Stars (☆) indicate our critics' recommendations. The price guide, admittedly imperfect, is as follows: **(E)** = expensive; **(M)** = moderate; **(I)** = inexpensive. Restaurants listed accept all major credit cards, except where noted; **($)** = cash only; "AE only" indicates that American Express is the only accepted card.

and continental divides. • 1167 Madison Ave., near 86th St. (212-734-7711). (M-E)

☆ Chow Bar

Chef-partner Peter Klein started out cooking at China Grill and El Teddy's, then parlayed that spicy Chino-Latino experience into a lucrative cross-country consulting gig. Luckily for us, he's settled down in the West Village, where's he's turning out addictive honey-plum-glazed spareribs, Sichuan steak-frites, and Shanghai lobster noodles. Potent house cocktails fuel a lively bar crowd, which seems ecstatic to finally find a quasi-exotic neighborhood place to call its own. • 230 W. 4th St. (212-633-2212). (M)

★ City Eatery

Looks aren't everything. City Eatery's décor is Balthazar on a dime, almost Hopperesque in its starkness when the lights aren't lowered. Chef Scott Conant, however, is a handsome devil. But even that wouldn't be enough if he didn't have such a gift for invigorating familiar dishes and such a knack for demystifying seemingly odd ones. Neat how he makes butternut-squash soup taste original and rabbit-and-lamb ravioli as homey as chicken. One bite of his chocolate cake and the world, and City Eatery, are beautiful. • 316 Bowery (212-253-8644). (M)

★ Convivium

Communal farmhouse tables, candlelight, and rusted iron farm implements on the wall conspire to create an old-world ambience—that, and the untranslated Mediterranean menu, which changes often, and incorporates dishes from Italy, Spain, and Portugal. The whole grilled fish, the steak for two, the seafood couscous, and the pastas are highly recommended, so make every effort not to OD on the tapas-like appetizers. • 68 Fifth Ave., nr. St. Marks Pl. (718-857-1833). (M)

★ Craft

Tom Colicchio is a chef with a mission, two jobs, and what must be a crackerjack support team. When he's not supervising the three-star kitchen at Gramercy Tavern, he's reducing cooking (or elevating it, depending on your point of view) to its most basic elements, a tactic that works only when the ingredients are of the highest possible quality, procured from small family farms and artisanal producers. At his first solo venture, literally around the corner from Gramercy and decorated in a similarly elegant modern style, he and his chef de cuisine, Marco Canora, like any good craftsmen, collaborate on a high-concept menu that focuses almost obsessively on the raw materials. • 43 E. 19th St. (212-780-0880). (M-E)

Curry Leaf

While the Curry Hill competition focuses on the food of specific subcontinental regions—or, at the very least, hews to the meat-eating north or the veggie-oriented south—the idea here is to expand the edible horizons by offering Kashmiri chicken korma alongside Pakistani chana masala and Goan lamb vindaloo. There's more to Indian food, after all, than curry powder—there's the leaf, too, used here as a garnish. • 99 Lexington Ave., at 27th St. (212-725-5558). (M)

★ D'Artagnan, The Rotisserie

After fifteen years of selling foie gras and game to restaurants, D'Artagnan has opened its own: a narrow, high-ceilinged duplex countrified with tiled floors, rough ocher walls, a communal table, and Basque linens. Besides the signature terrines and charcuterie, there's seriously rib-sticking Gascon fare like cassoulet, spit-roasted free-range chicken, and "la garbure et son chabrot," a duck-confit soup dense enough to be eaten with a fork—or drunk in the true Gascon style, directly from the bowl. • 152 E. 46th St. (212-687-0300). (M-E)

Dalga

Greece isn't the only country with a Mediterranean coastline, but it's managed to corner the market on simply prepared, lightly seasoned seafood. Now, though, Milos and its ilk have some competition from Dalga (Turkish for "wave"). A daily changing assortment of fresh fish, seafood and vegetable stews, and delectable meze like zucchini pancakes and thick, creamy yogurt blended with spinach and walnuts will be a revelation for anyone whose familiarity with Turkish cuisine begins and ends with the doner kebab (a.k.a. gyro). • 401 E. 62nd St. (212-813-1790). (M)

☆ *The Dining Room*

You know how you love cooking those intimate dinners at home for just you and your close friends? Oh, you don't. Well, then don't you wish you were at one? This scrumptious example of turning lemons into lemon soufflé not only transforms an awkward layout into a series of cozy hideaways but it gets you all warm and snuggly with hearty American cuisine that surprisingly weighs less than the conversations around it. • 154 E. 79th St. (212-327-2500). (M-E)

District

At this new hotel restaurant, David Rockwell's design makes playful reference to the theater-district locale, and Sam DeMarco's menus make mouthwatering reference to the fun, original food he popularized downtown at First. For breakfast, there's the Scramble (smoked salmon, cream-cheese fondue, latkes, and dill-caper gremolata). For lunch, "double features" like potato pierogi with a brisket sandwich. Plus a $28 pre-theater dinner and a late-night "mini-bar." • 130 W. 46th St. (212-485-2999). (M)

Emo's

This spiffy spot hopes to give the neighborhood's plethora of sushi bars and Chinese takeouts some much-needed competition by introducing Upper East Siders to the kimchee-spiked pleasures of Korean cooking. Savory scallion pancakes called pajan come with calamari, scallops, and shrimp; tofu-stuffed dumplings are adeptly pan-fried. The menu features bibimbop and all sorts of seafood, but none of that participatory grill-your-own barbecue, which should ensure a smoke-free evening. • 1564 Second Ave., near 81st St. (212-628-8699). (M)

★ Figs

Until they install one of those restaurants with waiter-masseuses and beds instead of tables, the next best thing in tri-state airport noshing is this 125-seat branch of Todd English's Figs. During flight-delay downtime, curb your air rage with a lively Boston-bibb-and-watercress salad sprinkled with Maytag blue; spaghettini with roasted tomato and toasted breadcrumbs; or a killer to-go flatbread pizza topped with figs, prosciutto, and Gorgonzola in a box designed to fit your seat-back tray. • Central Terminal Bldg., La Guardia Airport, Queens (718-446-7600). (I-M)

★ Fleur de Sel

Chef Cyril Renaud wanted his first restaurant to be a personal statement. So he hung his own watercolors, painted the menu covers, and named the place after the highly prized, hand-harvested sea salt that's native to Brittany, just like him. His $52 prix fixe menu is small and changes daily, so there's no telling when you might see that lobster-avocado salad or venison fillet with juniper berries and orange zest again. • 5 E. 20th St. (212-460-9100). (M-E)

★ 44 & X Hell's Kitchen

John Tesar's inspired new American cooking packs this handsome room nightly with Hell's Kitchen locals and clued-in theatergoers, happy to find such good food and friendly service this far west. After feeding Wall Street warriors downtown at Vine, Tesar's traded in some of his fancier flourishes for a renewed focus on down-home dishes like rich and gooey mac-and-cheese, crispy buttermilk fried chicken and chive waffles, and individual meat loaf swathed in tomato sauce. • 622 Tenth Ave., at 44th St. (212-977-1170). (M-E)

★ Gingko Leaf Café

If you don't believe secret gardens grow in New York, check out this urban oasis, with its stone waterfall, bamboo shoots, and granite sculptures, all engineered, planted, and built by Toshio Sasaki, a Park Slope sculptor whose wife, Miyo, runs the tranquil café in the backyard of her Japanese gift shop. Collecting thoughts and contemplating life require sustenance, available in the form of tea, bean-paste confections, and a delicious assortment of bento boxes. • 788A Union St., Brooklyn (718-399-9876). (I-M) ($)

☆ Hampton Chutney Co.

SoHo can be a soulless place, not to mention maddeningly expensive, and in desperate need of good karma and cheap, delicious grub. This eighteen-seat offshoot of a popular Amagansett enterprise satisfies both criteria with its Indian-chant soundtrack, gurgling fountain, and addictive dosas and uttapam made from rice-and-lentil flour and stuffed or topped with everything from traditional spiced-potato-masala to untraditional tuna and avocado ($6.50 to $10.50). Plus daily soups, chai teas, cardamom coffee, and fudgy brownies. • 68 Prince St. (212-226-9996). (I) ($)

Hudson Cafeteria

The room is big, dark, incredibly handsome, cavernous, more humming than boisterous, unfocused but friendly. Think of Hudson Cafeteria as a community center for the privileged. And while the food tries to be more ambitious than that of its downtown counterpart, Canteen, the stuff that makes the surprisingly diverse customers happiest is beef stew, macaroni and cheese (without the foie gras), and a banana split. It's become very canny to claim discomfort with comfort food, but those eating it here want more and couldn't care less. • 356 W. 58th St. (212-554-6500). (M-E)

Ilo

After six years competing with the view at the River Cafe, chef Rick Laakkonen is understandably sensitive about calling Ilo a hotel restaurant—just another boutique amenity at Philip Pilevsky's new Bryant Park hotel. But with such daringly original food as seared-chicken-liver-and-tapioca pansotti, not to mention the seven-course beef bonanza called "For Beef Lovers Only"—it's clear that Laakkonen is determined to make his kitchen the uncontested draw. • 40 W. 40th St. (212-642-2255). (E)

Jane

Just what every neighborhood needs: a casual spot featuring smartly affordable, creatively conceived American fare like fried oysters with creamed corn and red-chili vinegar, grilled hanger steak with Gruyère piroshki, and honey-braised pork with mascarpone polenta and orange-parsley salad. Since entrées max out at $19, you might feel less guilty splurging on the caramel-banana-cream pie with hazelnut brittle. • 100 W. Houston St. (212-254-7000). (M)

Jewel Bako

The façade of this tiny East Village jewel box of a restaurant references those forbidding midtown restaurant-cum-clubs with Japanese-only clientele, but the welcome from owner Jack Lamb and his wife, Grace, couldn't be warmer. The charmingly snug 24-seat dining room is clad in dramatic bamboo arches that lead back to the six-seat sushi bar, where unsung chef Tatsuya Nagata (BondSt, Tanuki) reigns over a piscatory realm of imported rarities like Japanese spotted sardines and ark-shell clams. • 239 E. 5th St. (212-979-1012). (M-E)

Jimmy's Uptown

Jimmy Rodriguez's new joint brings a little bit of SoHo to Harlem. The former residential space on Adam Clayton Powell Jr. Boulevard has been decorated with half-moon leather banquettes and luminous Lycra lamps. There is foie gras on the menu (served atop sweet calabaza squash); filet mignon with horseradish-flavored grits; and plump, pecan-crusted catfish fillets.

Some of Jimmy's culinary experiments are more successful than others, but the hopping uptown scene is worth the trip. • 2207 Adam Clayton Powell Jr. Blvd. (212-491-4000). (E)

★ Josie's

In these uncertain agricultural times, people question where their food comes from, and Louis Lanza, chef-owner of Josie's on the Upper West Side and its new Murray Hill outpost, is full of reassuring answers, most of them printed right on the menu. The sleek design shatters every health-food-restaurant cliché. And from a mesquite-burning oven, inherited from the previous tenant, come Lanza's iconoclastic dairy-free pizzas with a spelt-oat-bran crust. • 565 Third Ave., at 37th St. (212-490-1558). (M)

La Palapa

The chef at this friendly East Village oasis grew up in Mexico, under the pervasive culinary spell of cookbook author and avid gardener Diana Kennedy, a family friend. That might account for the menu's reliance on fresh herbs, and its creativity. Rices are flavored with tomato, saffron, and tomatillo; moles concocted from sesame seeds, pumpkin seeds, and guajillo chiles. The skirt steak soaks up its tequila marinade, cactus comes in a casserole, and chiles rellenos float uncharacteristically in tomato broth. • 77 St. Marks Pl. (212-777-2537). (I–M)

Le Souk

On a rapidly gentrifying Alphabet City block, two Egyptian brothers have carved out their own North African niche and accessorized it with Moroccan tile, glowing lanterns, and camel-skin chairs. A Tunisian chef oversees an evolving menu of assorted tajines and couscous, and meze like calves' liver and Merguez sausage. But food is only half the story. Linger long enough to smoke a hookah and admire the belly dancer. • 47 Ave. B (212-777-5454). (I–M) ($)

★ Le Zinc

Once you open a place like Chanterelle, where do you go from there? If you're Karen and David Waltuck, you head two blocks south and two blocks east to open a casual bistro—the perfect spot to unwind after a long night shaving truffles. The menu, a French framework embellished with Asian, Jewish, and Hungarian highlights, reads like the homespun work of someone who's sown his wild *hautes*: charcuterie, steak-frites, crispy duck wings, Grandma Gaby's stuffed cabbage. A burger, even. And nothing over $19. • 139 Duane St. (212-513-0001). (I–M)

★ Lotus

Everything you wanted from a trendy club-bar-restaurant and less. Less attitude, less discomfort, less elbow contact, and less forgettable food. Lotus is a blooming surprise. A slight kitschiness keeps it warm. Nice-guy owners keep it friendly. And chef Richard Farnabe keeps you well-fed. Think of the velvet rope outside as a ribbon. And Lotus as a gift. • 409 W. 14th St. (212-243-4420). (M–E)

★ Macelleria

Vegetarians beware: The name is Italian for "butcher shop," which the cozy back room still resembles, and the space used to be a meat locker. But there's much more to chef Jeffrey Edwards's menu than his dry-aged porterhouse for two. Whole peppercorns enliven Gorgonzola salad dressing. Zesty fennel sausages adorn a cannelini-bean stew. Delectable pastas are served with hearty ragus, perfect for fall. • 48 Gansevoort St. (212-741-2555). (M)

★ MarkJoseph Steakhouse

"Your steak will be out any minute," says our waiter. "I just saw the chef chasing the cow." If that line plus the house specialty—porterhouse for two, three, or four, served family-style and ritually baptized with pooled juices—sounds familiar to habitués of that steak shrine across the river, it's no coincidence. The general manager and a cadre of remarkably friendly, seemingly rehabilitated waiters came straight from Peter Luger, and brought their meal-ending schlag with them. • 261 Water St., nr. Peck Slip (212-277-0020). (M–E)

★ Mary's Fish Camp

Here's a tip for anyone who's ever paced up and down Cornelia Street waiting for a vacant stool at Pearl Oyster Bar: The West Village is now home to *two* sources of world-class lobster rolls, silken clam chowder, and fragrantly moist, herb-stuffed whole fish. One of Pearl's chef-partners left to open this sunny corner spot equipped with a tin ceiling, a curved stainless-steel counter (ten tables, too), and new additions to the Pearl repertoire, like crispy kernel-studded corn fritters and a lush, sherry-enhanced lobster potpie. • 246 W. 4th St. (646-486-2185). (M)

Mirchi

An up-to-date Indian restaurant that takes the street out of street food. The main attraction here is an open kitchen equipped with two *tawas*. The large saucer-shaped griddles that look like cast-iron gongs are used to prepare traditional Indian street food like tak-a-tak, a heavily spiced stir-fry of chopped vegetables and herbs, accessorized with chicken, lamb, or chicken liver, and served like tapas with little KFC-style dinner rolls. • 29 Seventh Ave. So. (212-414-0931). (I–M)

NL

NL claims to be the first Dutch restaurant to open in Manhattan since Peter Stuyvesant's time. This may or may not be true, but given the tepid reputation Dutch food has developed over the past 350 years, NL is a minor revelation. The tiny storefront space looks like it's been lifted directly from some clean, modernist precinct of Amsterdam itself. The food's equally well packaged, especially an exotic version of hare stew, and the herring tartare. • 169 Sullivan St. (212-387-8801). (M)

ONEc.p.s.

Alan Stillman, along with executive chef David Burke and designer Adam Tihany, has rewired the Plaza's Edwardian Room. Tihany has colored the oaken walls caramel and put huge scarlet lampshades on the chandeliers, and the irrepressible Burke has concocted a whimsical menu that includes a foie gras–spiked burger, and a rack of lamb accompanied by a disc of shepherd's pie. Note to nostalgists: The mosaic floors and ceiling remain untouched, and the view of Central Park is as grand as ever. • 1 Central Pk. So. (212-583-1111). (E)

★ Orsay

The new version of *The Exorcist* isn't nearly as chilling as what Jean de Noyer must have gone through ridding the demons from this place. But from the ash of Mortimer's musty chicken hash, Orsay has risen, a brasserie swirling with seductive arches and good cheer, giving the Upper East Side the kind of French tickle it sorely needs. The former regulars never had it so good. Do you think they'd know the diff? • 1057 Lexington Ave., at 75th St. (212-517-6400). (M)

Ouest

After cultivating a coterie of foodie followers at places like Alison on Dominick and Cascabel, Tom Valenti brings his distinctive style of boldly layered flavors—and yes, those signature lamb shanks—to a neighborhood legendarily short on sophisticated grub. Clearly, he's doing his darnedest to turn the tide with reprises of old favorites like potato, goat cheese, and truffle terrine with transcendent beets; mustard-and-crumb-crusted terrine of pork; and lusty short rib on an ooze of polenta perfumed with smoked onions. • 2315 Broadway, near 84th St. (212-580-8700). (M–E)

★ The Park

Were you around during the eighties when places like Mudd Club and Area, "mom and pop" emporia in SoHo, and art in the East Village, made New York nightlife feel like the coolest island in the world? If you were, then stop watching the reality-based show you're hooked on, and go play in the Park. If you weren't around, well, then it could be your hard luck, for the Park is a great sandbox for urbanites who used to be kids but now have some of their own. If you've ever enjoyed the Odeon, you'll get into it. If not, this ain't your playground. • 118 Tenth Ave. (212-352-3313). (M–E)

★ Picasso Cafe

Chef-owner Michele Colonna's pizza has cultivated a loyal following including connoisseurs like Jim Lahey, owner of Sullivan Street Bakery and a trusted arbiter of all oven-baked things—and it's no wonder: His pies are superbly charred, ultra-thin-crusted gems arrayed with homemade mozzarella, a mildly sweet tomato sauce, and the perfect ratio of toppings to crust. There's also a growing fan base for his bruschetta heaped with arugula and ripe tomato, hefty sandwiches on freshly baked focaccia, pasta, and entrées like grilled lamb chops with sage and balsamic vinegar. • 43 E. 29th St. (212-696-4488). (I–M)

LUSTAU
SOLERA RESERVA
FINE SHERRY WINE

Tasting

The Range in Spain

Spain has seventeen regions, and dextrous **Meigas** chef Luis Bollo can cook something from each of them, as he's set out to demonstrate with a series of tasting menus available in six-week stints. The first showcases the seafood bounty of Galicia, with a six-course $60 prix fixe that includes monkfish and mussels with marinated corn, marinated seafood salad with mussel water foam, and cornmeal toast with escabèche of sardines (pictured). For an extra $30, he'll match a glass of wine or sherry with each course. (350 Hudson Street; 212-627-5800.)

Photograph by Kenneth Chen.

★ Pio Pio
Upper East Side fans of juicy, complexly spiced Peruvian rotisserie chicken who mourned the closing of El Pollo have reason to raise their Pisco sours once again. The Queens-based chicken chainlet Pio Pio has moved into the old El Pollo space and brought its own secret spice-rub recipe. Try the "matador combo," a whole supersavory bird with a tableful of side dishes for only a couple bucks more than you'd pay in Queens. • 1746 First Ave., nr. 91st St. (212-426-5800). (I–M)

★ Pipa
Doug Rodriguez has done Nuevo Latino at Patria and Chicama. Now he's tackling old-world Spanish (sort of). A field trip to Galicia yielded dozens of recipes for tapas, casseroles, soups, and flatbreads, all of which undergo subtle and delicious transformation in the chef's inventive hands. To wit: bocarones in escabeche with almond-crusted queso de cabra, crispy anchovies wrapped in sage leaves, and churros with warm chocolate dipping sauce for dessert. Much more radical is the conversion of the old Parlour Cafe into a seductive Iberian oasis with serrano ham hanging from beams and walls studded with enough shells to stock Sanibel Island. • 38 E. 19th St. (212-677-2233). (M)

★ Quartino
All that separates this rustic Italian osteria and wine bar from the South Street Seaport is a few short blocks and one major mind-set. It's all about the good life, Italian-style, which of course involves wine, served by the mini-carafe; delectable cured meats and imported cheeses; pasta; pizza; strong espresso; and convivial conversation. But amazingly, no smoking. The owners may be Italian, but they're also (with one or two exceptions) doctors. • 21 Peck Slip (212-349-4433). (I–M)

Red Bar
This popular Southampton-spawned canteen, where the potted palms cast soothing and romantic Rick's Café-like shadows, launched on the Upper East Side with caviar dreams and a $34 rack of lamb. Since then, it's wisely (and perhaps involuntarily) instituted a seriously philanthropic $25 prix fixe, but if you're not pinching pennies, there's still lots of modish and flavorful food to choose from, like fabulous endive salad with Stilton, pears, and hazelnuts; tremulous grilled Atlantic salmon with truffled celery-root purée; and pan-roasted wild striped bass in a fines herbes vinaigrette. • 339 E. 75th St. (212-472-7577). (E)

★ Rose Water
Chef-partner Neil O'Malley used to work at Oznot's Dish in Williamsburg, and it shows in his meze platter and lamb brik. But his tenure at Savoy, where he met partner John Tucker, is equally conspicuous. The menu's seasonal fixation guarantees a harvest of white-lightning corn and heirloom tomatoes in the summer. But the careful service, Brooklyn-mellow ambience, and sublime breaded pork chops are good year-round. • 787 Union St., Brooklyn (718-783-3800). (M)

Rothmann's Steakhouse & Grill
Chef Robert Dickert, an alumnus of Bobby Van's and Roslyn's Bryant & Cooper, might have a genetically predisposed way with dry-aged beefsteak—his grandmother was Peter Luger's niece. He carries on the family tradition with a $132 porterhouse for four. And he breaks it too with "Asian fried calamari" and something called West Coast chicken. • 3 E. 54th St. (212-319-5500). (E)

★ Sandro's
Though neither as ingenious as Babbo nor as familiar as Baldoria, Sandro's cooks the kind of forthright, robust Italian food you wish you knew how to make in your own home. In a room as basic as his flavors are direct, bucatini amatriciana resonates, snapper satiates, lemon pasta invigorates, and the fried artichokes tickle at least two senses. • 200 Ninth Ave., nr. 22nd St. (212-633-8033). (M)

★ Strip House
The Glazier Group and chef David Walzog, the same team responsible for Tapika, Michael Jordan's, and our slightly lower life expectancy, take a Gallic approach to the New York steakhouse menu with starters like a five-ounce foie gras torchon and sides like goose-fat potatoes and truffled cream spinach. (Try ordering that at Gallagher's.) Meanwhile, designer David Rockwell has given the former Asti's space a saucy new look to go with its naughty new name. • 13 E. 12th St. (212-328-0000). (M–E)

Sushi Samba 7
Co-chefs Eiji Takase and Michael Cressotti bring their innovative Latino-Japanese seviches, samba rolls, and sashimi to a Sheridan Square offshoot big enough to handle the caipirinha-fueled overflow from their Gramercy flagship. There's a sunken cocktail lounge, an oyster bar, and a bold new Brazilian accent, especially in the churrasco a' Rio Grande: a feijoada-inspired fantasy of beef, pork, quail, sausage, rice, beans, greens, and farofa. • 87 Seventh Ave. So. (212-691-7885). (M)

Tao Asian Bistro
The team behind Rue 57 has transformed the old Palace movie house into a pan-Asian place where the terminally indecisive can share spicy lobster roll with black caviar, Shanghai-style soup dumplings, $10-an-ounce Kobe beef with wasabi, and Peking duck. Book the "sky box," a private dining room where the projectionist's booth used to be, and gaze down on the sixteen-foot Buddha, keeping the peace, no doubt. • 42 E. 58th St. (212-888-2288). (M)

Tappo
The menu says "baby," but this is a big baby octopus, all in one piece, brilliantly caramelized and meltingly tender, a triumph. It's just one of the mostly oversize Mediterranean appetizers, best followed by a pasta from the list of daily specials—sensational maltagliati with Genovese ragù, or luscious spinach-and-ricotta raviolini in a fresh tomato sauce—and then perhaps a grilled sirloin with arugula and Parmesan for the table to share in this romantically dim flea market of a room. (Yes, a lot of the furniture is for sale.) • 403 E. 12th St. (212-505-0001). (M)

★ Todd English's Olives NY
Chef Todd English has a genius for artful, HungryMan dishes. He stuffs his pastas with delectable fillings (sweet chestnuts, shredded veal) and slathers them with creamy cheeses. He moulds cupolas of foie gras flan, builds pagodas of hanger steak, constructs pill boxes of tuna tartare with crunchy shrimps buried at the base. It's delicious, but a little overwhelming, especially if you tag on thrombotic desserts like the peppermint bombe (creamy chocolate with mint syrup inside). The cramped, frenetic space (in the lobby of the Union Square W Hotel) makes lunchtimes a more restful experience. • 201 Park Ave. So. (212-353-8345). (E)

★ Town
A delightful sensation takes over the moment you descend into Town—that all too infrequent feeling when you know you're going to be glad you came. From a front desk actually focused on you to a subterranean room aglow in plush but sleek romanticism, Town revels in being all grown up. But the restaurant's real forte is chef-owner Geoffrey Zakarian, who, eschewing gimmicks like chili peppers from around the world, prepares subtle, sophisticated dishes like tuna in ramp-and-sea-urchin sauce, and duck steak with buckwheat pilaf. • 15 W. 56th St. (212-582-4445). (M–E)

★ Triomphe
Now that 44th Street west of Fifth is hotel row, the venerable Iroquois has emerged from its midlife stodge with a $13 million makeover and a pocket-size restaurant. Perhaps the prices could be sweeter, but there is refreshing pride in the serving crew, and much to savor on Steven Zobel's menu: tender braised rabbit, oysters simmered in Vermouth cream, sautéed chicken livers, and a commendably serious steak. • 49 W. 44th St. (212-453-4233). (M–E)

★ Vaux Bistro
At the more affordable, family-friendly reincarnation of what used to be Vaux, the menu reads rustic French, with daily specials like coq au vin, beef stew, and bouillabaisse (all $16), plus all the bistro classics we've come to expect: Frisée salad with meaty lardons and hot garlic croutons. Potato-and-leek soup. Terrine de canard. Mussels with addictive first-rate frites. And a chocolate-caramel bread pudding that will make you regret finishing them. • 278 Fifth Ave. nr. 1st St., Brooklyn (718-499-1433). (M)

Manhattan

Lower New York

★ Balthazar
Keith McNally has countless pacesetting restaurants to his credit, but this is his masterpiece, an evocation of a Paris brasserie that outglows anything within Brie-tossing distance of the Seine. Yet for all its visual impact, Balthazar boasts equally compelling fare: tender braised lamb shoulder gets served over garganelli pasta, shepherd's pie is made with duck, grilled tuna floats over tomato-and-saffron coulis. And its oyster bar, short ribs, bread, and service make you not give a damn whether you ever see the Eiffel Tower. • 80 Spring St. (212-965-1414). (M)

★ Bo Ky
There are 30 soups at Bo-Ky. The best way to order them is by number. Don't read closely to see what's in them. And don't ask. You don't want to know. Whether the meat is pork chop or beef belly or chicken leg, just savor the smells wafting up from those bowls of Chinese, Cambodian and Vietnamese home cooking. It is tremendous soup, in size, flavor, and content. And the prices are pocket change. • 80 Bayard St. (212-406-2292). (I) ($)

★ Canteen
It's not that the food is bad; just that it can't compete with the furniture (the orange-wool-upholstered chairs in particular). Executive chef Matthew Kenney has veered off his Mediterranean path to make people-pleasing comfort food like macaroni and cheese, rendered here with Wisconsin Asiago. An abbreviated menu is available late at night, when those fabulous chairs are most in demand. • 142 Mercer St. (212-431-7676). (M)

Capsouto Frères
Landmark French bistro with talked-about soufflés. Flemish-style building hosts local business folks at lunch. Dinner is a New York mix of neighborhood regulars, tourists, and trekkers from uptown. Dishes to try include the terrine Provençal and the roast duckling with ginger-and-cassis sauce. • 451 Washington St. (212-966-4900). (M–E)

Gigino Trattoria
The rustic Italian fare in this barnlike TriBeCa trattoria ranges from brick-oven pizza and calzones to salmon with broccoli rabe. The casual atmosphere and inventive peasant food attract a loyal neighborhood following. • 323 Greenwich St. (212-431-1112). (M)

The Greatest Bar on Earth
This, the most casual component of the Windows on the World complex, has become a popular meeting spot for downtown office workers and, of course, tourists. The view, obviously, can't be beat, and the snacky menu includes bites like fried calamari, barbecued ribs, and sushi. • 1 World Trade Center, 107th floor (212-524-7000). (M)

Hudson River Club
From this Frank Lloyd Wright–ish dining room in the World Financial Center, you can see the Statue of Liberty and Ellis Island. But your attention may very well be diverted by the eye-catching American food—seafood sausage with white beans, potato-and-truffle ravioli, seared yellowfin tuna with caramelized foie gras—right in front of you. • 4 World Financial Center (212-786-1500). (M–E)

★ Montrachet
No matter how many more restaurants the indefatigable Drew Nieporent has up his sleeve, this one's his baby—attractive, lively, and one of the first truly great restaurants in lower Manhattan. There's lunch on Fridays—try the Roquefort-and-pear salad—and dinner Monday through Saturday. The wine list is killer. • 239 W. Broadway, nr. White St. (212-219-2777). (E)

★ Oliva
We might have missed a Jimmy Choo or two under the tiny, painted tables in this dim, crowded little storefront. But it seems that Oliva is full of youngish dressed-for-comfort East Villagers here for the fabulous Basque cooking, not for a teeny martini and a lettuce leaf. Don't miss the clams piperrada, ribboned with red peppers, and the pintxos plate, a collection of

savory two-bite tapas. Share the txangurro (stuffed crab) or tender calamari bravas to start, then shrimp, mussels, clams, and hake in a sea-tinged tomato bath. As the evening progresses, soft jazz and flamenco get more electronic and the bar heats up. • 161 E. Houston St. (212-228-4143). (M)

Omen

Step off this quiet SoHo side street, and you're suddenly transported to Kyoto—a feeling that's reinforced by the traditional menu and decorative calligraphy and ceramics. • 113 Thompson St. (212-925-8923). (M–E) AE only

★ Vine

It will take a lot of duck confit with sweet-potato hash to make a village in the canyons of Wall Street. But the bold pioneers at Vine are game to gamble. Their bull-market menu is big on seafood like lobster pan roast with corn fritters and coconut-curried grilled shrimp. There's a quick-service café and grocery next door, and private party space (plus extra lunch seating) downstairs in what used to be, and still resembles, bank vaults. • 25 Broad St. (212-344-8463). (E)

★ Wild Blue

It sounds like a bar right outside the NASA compound, but in fact, it's an intimate, upretentious room that doesn't try to compete with the famous view. Chef Michael Lomonaco's menu is solid, superlative American, with a touch of the steak house in side dishes like creamed spinach and butternut-squash hash. Don't wait for a special occasion to take the 107-flight elevator ride. • 1 World Trade Center, 107th floor (212-524-7107). (E)

Windows on the World

Yes, tourists love it. But Michael Lomonaco's sophisticated American food, including stout-braised Black Angus short ribs and lobster potpie with truffle cream manages to steal some attention away from the main attraction, that spectacular view of Manhattan Island. Be sure to take advantage of the restaurant's 60,000-bottle wine cellar. • 1 World Trade Center, 107th floor (212-524-7000). (E)

Below 14th Street, East

★ Five Points

Every neighborhood needs a place with a good bar, a serious kitchen, and zero pretensions. NoHo has one in this Med-American restaurant, where a split log running down the center of the dining room conveys a babbling brook. Zen though that may sound, chef Marc Meyer's hearty cooking is more boldly passionate than coolly contemplative. Duck-and-foie gras sausage and wood-oven roasted Magret duck show enough spikiness to make you look down and go "hmmmm" before you go back to the conversation. • 31 Great Jones St. (212-253-5700). (M)

★ Il Bagatto

Though so dark the menu can hardly be read and so deliriously energized you'd best be in the mood for a nonvintage bottle of red, Il Bagatto piles on super pastas, salads, and antipasti as full of sharp left hooks as that wine and as cheap as the hangover you'll have tomorrow. • 192 E. 2nd St. (212-228-0977). (I–M)

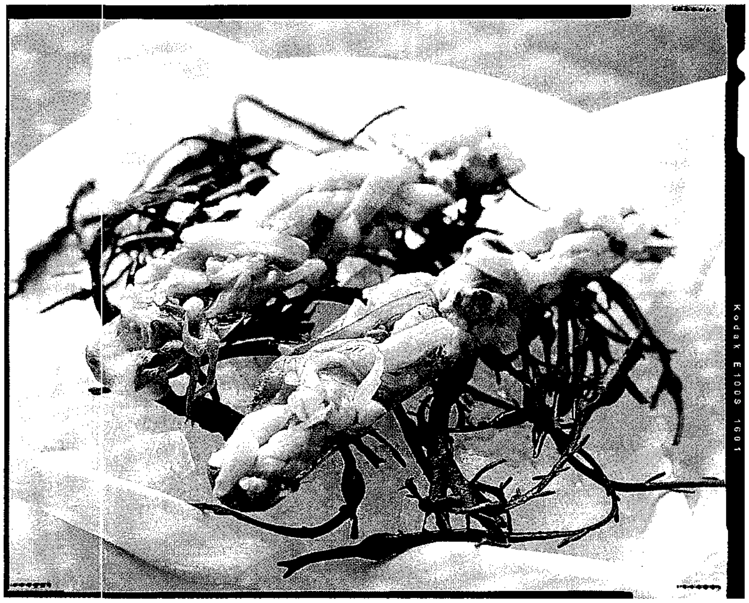
Osso Buco

Popular Italian restaurant on a much-traveled Village corridor serving family-style portions of the eponymous house specialty, Caesar salad, fried calamari, and T-bone steak. • 88 University Pl. (212-645-4525). Also, 1662 Third Ave., at 93rd St. (426-5422). (M)

Object of Desire

The Razor's Edge

Perhaps, in an earlier life, **Esca**'s seafaring chef David Pasternack went down with Atlantis and returned with a mysterious vision of the razor clam. How else could he have found the inspiration to sliver this deeply pungent bivalve, then toss and marinate it with chopped scallion, bits of chili, lime juice, and threads of mint? For exactly two minutes. Piled back into its shell on a graceful curve of seaweed atop a hill of ice, the once faintly menacing creature is transformed into an Art Nouveau jewel, the Sarah Bernhardt of Esca's raw-antipasto lineup. I eat it slowly, to prolong the sensuous thrill of tangled textures and perfumes. Razor clams are moody and hibernate in stormy weather. So there's no way we're likely to get addicted, alas. (402 West 43rd Street; 212-564-7272.) GAEL GREENE



★ The Tasting Room

A poor man's Veritas, the eleven-table Tasting Room celebrates American wine with more than 300 varieties and suggested pairings from chef Colin Alevras's smallish seasonal menu. Dishes like molasses-glazed barbecued pork ribs come in two portion sizes—one for hoarding, one for sharing. "The food takes a backseat to the wine," admits Colin's wife, Renée, who oversees the dining room, but that's selling her husband's talents short. • 72 E. 1st St. (212-358-7831). (M)

Below 14th Street, West

★ Blue Hill

Alex Urena's seasonal American menu draws on his cooking tour of France and Spain, which is where he picked up the haute habit of garnishing food with foam (to wit: a delicious asparagus soup with Parmesan froth). But despite a certain culinary trendiness, the atmosphere couldn't be more congenial or the service less pretentious. The room is pretty, too, comfortable and sophisticated, and the three-sided limestone bar accommodates diners and drinkers alike. • 75 Washington Pl. (212-539-1776). (M–E)

★ Good

Formerly the Latino cantina that was Campo, Good is an equally, yes, good pit-stop for comfort food of the Americas. Crispy peanut chicken, green-chili macaroni and cheese with a tortilla crust, and chili-spiked chilaquiles are indicative of chef-owner Steven Picker's bent. Begin with a lulo daiquiri or a mango margarita, end with hot orange-scented doughnuts served with a mini mug of cinnamon-laced Mexican hot chocolate, and the name will seem something of an understatement. • 89 Greenwich Ave. (691-8080). (I–M)

★ Isla

With its cool-blue Formica tabletops, Miami Beach tile, and white Naugahyde booths, Isla is Diane Ghioto's sexily lit invocation of fifties Havana. That's her in the flowing prom dress. Good-looking and savvy scenesters share the seviche sampler, the mussels perfumed with smoked tomato and garlic chips, seafood paellita, or a mammoth stuffed pork chop with sour-orange mojo. • 39 Downing St. (212-352-2822). (M–E)

★ Lupa

We love this down-home Roman trattoria and not just for Mario Batali's celebration of odd animal parts and Italian delicatessen, or for partner Joe Bastianich's bid to bring depth and finesse to a casual Village joint's wine service. We like the mood, the food, and the gentle prices, but so do legions of tuned-in New Yorkers. It's almost as tough a sanctum to crack as its pricier sibling, Babbo. • 170 Thompson St. (212-982-5089). (M)

Monte's

Since 1918, this Village trattoria has weathered the nouvelle-Italian storms and the coming of Mario Batali and continues to serve its traditional brand of old-world fare in a neighborhood still charmingly populated by cafés that predate Starbucks. All the familiar bases are covered, from pastina en brodo and zuppa di pesce to chicken parmigiana, tortellini alla romana, and on Mondays, osso buco alla Milanese. • 97 Macdougal St. (212-228-9194). (M)

Osteria Fiorentina

Live piano and violin music lend this casual Italian restaurant that old-time Village ambience. The menu offers standards like risotti, open ravioli, zuppa di clams, and veal chops. • 281 Bleecker St. (212-633-2941). (M)

★ Pastis

Keith McNally's Pastis looks more like a grander Lucky Strike than a repro of the visually faultless Balthazar, but not only does the slight downshifting make perfect sense; considering the tallow-rivulet-ribboned neighborhood, it also renders the new place instantly less imposing. Service is breezier, the crowd more genially noisy, and the only thing disappointing is that you don't live closer. • 9 Ninth Ave. (212-929-4844). (M)

14th–42nd Streets, East Side

Bambou

A hint of the tropics on 14th Street: ambitiously nouvelle renderings of Caribbean cuisine, like crab cakes with avocado and molasses or eggplant soup with coconut and curry amid a relaxing, palm-fronded bar and dining room. • 243 E. 14th St. (212-358-0012). (M)

Photograph by Dasha Wright Ewing.

★ Campagna
The far-too-cautious interior is woefully inappropriate preparation for the whoops of joy that routinely erupt when patrons sample Mark Strausman's gleefully game sense of Italian cuisine. The lobster broth in his cacciucco is a blast. And his grandma's lasagna makes you sorry you never met the old girl. • 24 E. 21st St. (212-460-0900). (E)

★ Chicama
Douglas Rodriguez is so disarmingly inventive that he could serve his spectacular seviches, his drippingly seductive goat stew, and his daunting, did-Mom-ever-make-it-like-this? suckling pig from a lean-to in Union Square and there'd be no room left for the other vendors. Instead, he inhabits a rustic dream hut that takes you somewhere north of Brazil, east of Mardi Gras, and south of Heaven. • 35 E. 18th St. (212-505-2233). (M-E)

Commodore Grill at the Grand Hyatt Hotel
Commuters and business travelers can enter this formal hotel restaurant directly from Grand Central Terminal, for a quick drink in the cigar bar or a full meal from the French-influenced American menu. • 42nd St. and Lexington Ave. (212-850-5999). (M-E)

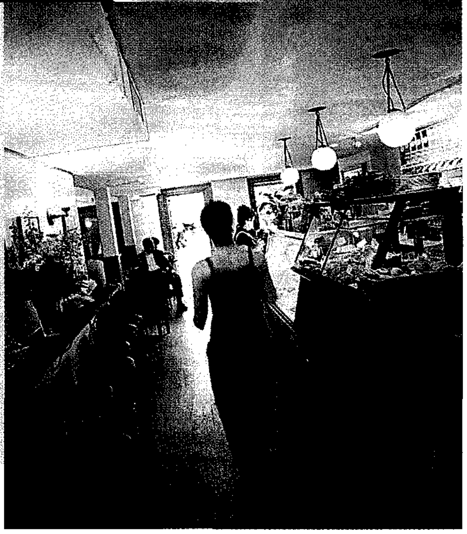
★ Gramercy Tavern
Tavern has become Danny Meyer's most appealing restaurant, with a no-reservations discount barroom to make one churlish for not living or working nearby. Chef Tom Colicchio pairs foods folks crave with elements they usually don't. Roast sirloin of beef comes with braised beef cheeks. Crabmeat fondue contains sea urchin. Not only does each gamble pay off, but so tickled are diners by their nascent daring that on their next visit, damned if they don't demand sweetbreads with Jerusalem artichokes and roasted cod with brussels sprouts. • 42 E. 20th St. (212-477-0777). (M-E)

Opening

Bean Scene

Irving Place may be the only remaining plot of New York city turf that Starbucks has yet to colonize. There, at least for now, Stephen Leven rules the roast. His caffeine kingdom, 52 Irving Place, a longtime popular neighborhood hangout, has recently moved around the corner and been renamed **71 Irving Place**, a lovely ground-level brownstone space three times the size of his former shop. To the standard repertoire of muffins, cookies, and Rice Krispies treats, Leven and his partner have added Ciao Bella ice-cream milk shakes and sundaes, waffles, and more sandwiches. They even roast their own beans upstate at their Irving Farm Coffee Company, which supplies restaurants and bakeries like Verbena, Ceci Cela Patisserie, and City Bakery. And you can purchase Irving Farm beans by the pound at 71 Irving or order them at www.irvingfarm.com. (71 Irving Place; 212-995-5252.)

Irving Farm Coffee Company



Meli Melo
This cheerful neighborhood spot offers a very reasonable fixed-price dinner—$31.50 for four courses. The seafood-heavy French menu has Asian and Mediterranean touches in dishes like seared tuna with baby bok choy and rack of lamb with couscous. • 110 Madison Ave., nr. 29th St. (212-686-5551). (M)

Metronome
This lofty Flatiron space is well suited to private functions, but even the lone diner will find the Deco design welcoming and the food—riffs on a Mediterranean theme like "pinchos" of vegetables with roasted ricotta salata, and ribeye of lamb—satisfying. Live jazz performed Wednesday through Saturday. • 915 Broadway, at 21st St. (212-505-7400). (M)

Mi
A talented team of cooks with impressive-sounding résumés (Mercer Kitchen, Hatsuhana) collaborate on a menu including sushi and sashimi, pad Thai, Malaysian spare ribs, and Korean bibimbob at this four-flavor pan-Asian restaurant. • 66 Madison Ave., nr. 27th St. (212-252-8888). (M-E)

★ Patria
Spicy Latin American fare brought to you in a festive high-energy atmosphere. The three-story dining room is bright and airy by day and warm and earthy by night. And you won't find a Cuban sandwich like this anywhere else in New York. Or Havana, for that matter. • 250 Park Ave. So., nr. 20th St. (212-777-6211). (E)

Rodeo Bar & Grill
This place bills itself as "the longest-running honky-tonk in New York," attracting bikers, families, and music-industry insiders who come for the live nightly music as much as for the Tex-Mex grub. Try the house-smoked baby back ribs, bison burgers, and Santa Fe hand rolls, or just grab a drink at the horse trailer that's been converted into a bar. • 375 Third Ave., at 27th St. (212-683-6500). (I)

★ Tarabya
This Turkish restaurant formerly known as Gyroland has changed its name and its décor. While the kitchen still has a magic hand with meze, pide, kofte, and doner kebab, all references to Philly cheesesteaks and California burgers have vanished. On weekends, a two-piece band with a charismatic singer in a purple suit draws a big, adoring, mostly Armenian-American crowd, but early in the week things are slow. So go soon, and often—before this talented kitchen is forced to revive its California burger. • 351 Second Ave. (212-254-3200). (M-E)

The Water Club
This romantic spot overlooking the East River is a favorite for formal affairs, but even your average demanding New York diner would be happy with the American menu and the yacht-club like setting. There's a heavy emphasis on seafood like lobster and soft-shell crabs, and a massive spread for Sunday brunch. Jackets suggested in the main dining room. • FDR Drive via 23rd St. (212-683-3333). (E)

14th–42nd Streets, West Side

★ AZ
If you think pan-Asian fusion is so last decade, make haste to the Flatiron triplex that used to be Flowers, remade with a glass elevator and retractable roof and now home to chef Patricia Yeo and her inspired culinary inventions. What works? A trio of sensational chutneys on Indian flatbread, and lapsang souchon–smoked quail with scallion pancakes, for starters. A street-level lounge caters to lighter appetites. • 21 W. 17th St. (212-691-8888). (E)

★ F&B
F&B, which stands for Frites and Beignets, is clearly the Tiffany of fast food. (Is that the subliminal message of those robin's-egg-blue walls?) A choice of sauces—caramel, chocolate, mango—for dipping beignets makes donut-dunking seem desperate. A split of champagne is served in the bottle with a blue straw. Hot dogs come in a dozen guises including the Great Dane (remoulade, roasted onions, cucumber slices). And the superlative fries alone are worth a trip. • 269 W. 23rd St. (646-486-4441). (I)

Hush
Part bar, part nightclub, part restaurant. If you find that last part the most interesting, you'll appreciate the New American menu noshes like Peking-duck pizza and corn-meal-fried shrimp with braised Swiss chard, served in shareable portions. • 17 W. 19th St. (212-989-4874). (I-M)

Ohm
An all-in-one entertainment center offering dinner, dancing, and the ever-popular lounging on velvet furniture. Plus an eclectic menu including sesame chicken tenders, Black Angus steak, and grilled salmon with lemon-caper beurre blanc. • 16 W. 22nd St. (212-229-2000). (M-E)

★ Periyali
This is the restaurant that first made diners aware that there was more to Greek food than a leg of lamb on a vertical spit. Periyali took the plates away from Zorba and set them down in a room that exudes the quiet white-washed, salt-air scented charm of mornings in Mykonos. And while other places have reduced the novelty of combining bouzouki music and class, Periyali's succulent baby chicken, unfussily grilled fish, and uncommonly light moussaka can still surprise and beguile with their cultivated polish. • 35 W. 20th St. (212-463-7890). (M-E)

Photographs by Patrik Rytikangas.

☆ Restaurant Above
Don't be discouraged by the proletarian to-'n'-fro of 42nd Street. A sophisticated and handsomely designed hideaway waits in the twenty-first-floor lobby of the Times Square Hilton, and so does Lutèce veteran Denis Fitzgerald and his first-rate celebration of Americana (with just a few Asian blips). Namely, deftly cooked halibut on a spring-green purée, a classic Caesar, seared wild salmon on a sumptuous soft corn pudding, and lacquered pork chops with cottage-fried sweet potatoes. Say you're Broadway-bound, and the waiter will see you make it, even if it means saving the berry shortcake for after the curtain falls. • 234 W. 42nd St. (212-642-2626). (E)

Simply Pasta
Perfectly situated for pretheater, this moderately priced Northern Italian restaurant has a specialty martini list, and offers such dependable, fresh fare as Caesar salad, osso buco, and pastas—over two dozen of them. • 120 W. 41st St. (212-391-0805). (I)

World Yacht Dining Cruises
Take an out-of-town visitor to see the sights—all of them—and sup on a selection from the "Best of New York" menu: featuring dishes based on recipes from the Sea Grill's Ed Brown and Aquavit's Marcus Samuelsson among others. Jacket required. • Pier 81, W. 41st St. and the Hudson River (212-630-8100). (E)

43rd–56th Streets, East Side

★ Avra
Just as they are uptown at sister restaurant Trata, Fulton Street-fresh whole fish are priced here by the pound and described on the menu the way some restaurants' wine lists like to talk about their wines. *Barbounia*, for example, is a "Mediterranean delicacy that tends to be bony but flavorful." Elsewhere on the menu, spinach pie goes Gallic as spanakopita napoleon and grape leaves get an unexpected stuffing of raw salmon, tuna, and cucumber. • 141 E. 48th St. (212-759-8550). (M–E)

Café Centro
A big, shiny brasserie-cum-café in the lobby of the MetLife Building; there's inventive cooking going on here, and the joint is as fun and good as non-expensive midtown gets. In the loud little Beer Bar, get one of the best hamburgers in town. Closed Sunday. • 200 Park Ave., at 45th St. (212-818-1222). (M)

★ Della Femina
It might be easier to score a table here than at the infamous ad man's East Hampton address, but don't read too much into that: the souped-up seasonal American menu tastes just as good in the 212 area code. There's a little country and a little city in his cold corn soup with black truffle coulis, and Dover sole "fish sticks" with a caviar remoulade. And you can almost smell Georgica beach in the lobster roll. • 131 E. 54th St. (212-752-0111). (E)

Divine Bar
This East Side establishment is all things to all people: a cigar bar, a wine bar, a tapas lounge, and a casual, couch-filled living room where local office workers can often be found unwinding. • 244 E. 51st St. (212-319-9463). (I–M)

☆ The Four Seasons
They're still the most perfect dining rooms in town. Happily, the owners sensed how marvelous it would be if the food matched the peerless design. They've radically altered an expensive menu to be more inventive, more seasoned, more current, and worth the bucks. The power lunchers may ignore what's on their plates, but the rest of us won't. • 99 E. 52nd St. (212-754-9494). (E)

☆ Lutèce
Well, it's definitely not André Soltner's Lutèce anymore. Brace for a $72 prix fixe and $135 tasting. Would you believe sautéed foie gras slathered with chocolate sauce? David Féau (late the executive chef at Guy Savoy, a Paris two-star) makes a stronger statement with his brilliant "Black and White" scallops and the complex black cod with exotic spices. You can taste the essence of roasted lobster shells in the truffled stock of his lobster consommé. Strawberries and blueberries "chaud and froid" surprise the mouth. As do gossamer baby macarons and buttery palmiers, still warm from the oven. Just like André's. Remember? • 249 E. 50th St. (212-752-2225). (E)

★ Maloney & Porcelli
Maloney & Porcelli claims it isn't a steakhouse, but the tide of pinstriped bankers and big, big hunks of food suggest otherwise. The best meat dish, though, isn't steak but a mammoth "crackling" pork shank—which arrives with a steak knife thrust deep enough into it to hide the blade—and the welcoming, unstiff service couldn't be nicer. • 37 E. 50th St. (212-750-2233). (E)

Monkey Bar
Many talented chefs have made their way through this revolving door of a kitchen, which, in its latest incarnation, has taken on a distinctly Asian accent that's reflected even in house classics like baked Alaska, rendered exotically Eastern with yuzu and litchi sorbet. Thankfully, David Rockwell's swanky design and the monkey-muraled bar remain unchanged, and plushly comfortable in an Old New York way. • 60 E. 54th St. (212-838-2600). (E)

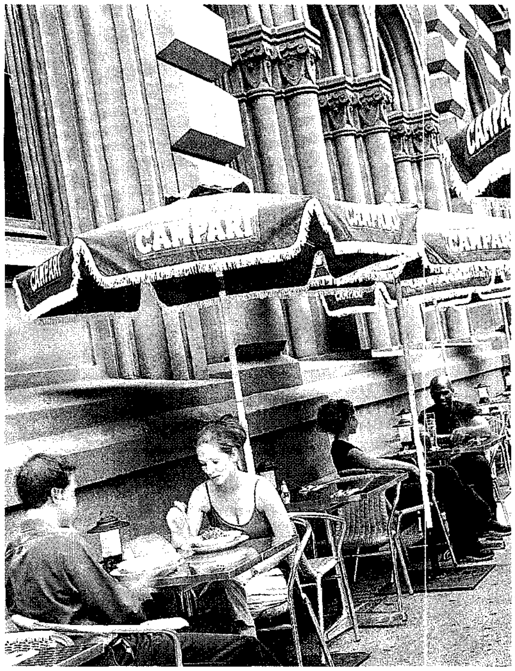
Nino's Positano
An upscale Italian restaurant specializing in food from the southern regions, Positano in particular. Pastas range from the simple (fusilli with tomato-basil sauce) to the more complex (Cognac-infused seafood risotto), and main courses traverse similar territory. • 890 Second Ave., nr. 47th St. (212-355-5540). (M)

★ Oyster Bar
Unperturbed by the arriviste competition in the food court next door, the jewel of the pre-renovation Terminal continues to serve superlative pan roasts and clam chowders, and an overwhelming assortment of East and West Coast oysters. The sprawling subterranean space has the hustle-bustle feel of a cafeteria, which its snaking counters resemble, but don't be fooled—you pay for the privilege of eating under that vaulted tile ceiling. • Grand Central Terminal, 42nd St. and Vanderbilt Ave. (212-490-6650). (M–E)

★ Peacock Alley
In this cushioned cocoon of a dining room off the lobby of the Waldorf Astoria, chef Laurent Gras—a disciple of Alain Ducasse—offers diners a chance to mix and match bite-size "courses" chosen from categories like Ocean and River, Field and Forest, and Farm. Or put yourself entirely in his hands with the seven-course "tête à tête" menu, each streamlined dish composed of just two ingredients achieving, in Gras's words, a "single clean note." • 301 Park Ave., in the Waldorf-Astoria (212-872-4895). (E)

Smith & Wollensky
Urban cowboys herd together between deals over big steaks with outsize knives to match (for sale, of course) at impresario Alan Stillman's signature chophouse. The place has that landmark-steakhouse look—bare oak floors, a raffish air, and bustling waiters wearing service stars. There's surf and turf aplenty, improvisations from the chef at lunch, and an enviable wine cellar. • 797 Third Ave., at 49th St. (212-753-1530). (M–E)

★ Sushisay
An emergency room is more inviting; everyone's greeted with the same clinical courtesy. Sushi presen-



Opening

Eat at Joe's

Joe's Pub has always served food, but what's come out of the kitchen has tended to take a backseat to what's onstage. That's not the case at its recently opened sidewalk café, since there's nothing to compete with the new Italian menu except impromptu NoHo street theater. Even that can't stand a chance against garlicky tomato crostini, beer-battered frittino misto, and sensational pastas like asparagus tortelloni and spaghetti alla chitarra with spicy cherry-tomato sauce (pictured). Making an extracurricular field trip from her own nearby kitchen, Il Bagatto's Beatrice Tosti has whipped Joe's kitchen crew into an al dente frenzy, indoctrinating them into her "flavor and freshness are everything" philosophy. But will the crash course have permanently delicious results? "With food this simple, a bad tomato will compromise the dish," says Tosti, who's prepared her pupils for spot checks. "They know I'll be there every eleven minutes." (425 Lafayette Street; 212-539-8778.)

Photographs by Dasha Wright Ewing.

tation is handsome and precise, but hardly breathtaking. The taste, however, is something else. Sushisay has the cleanest, most seductive sliced raw fish in town. Go with someone who will help you ignore the setting. Or just close your eyes. Don't worry. Your other senses will be doing overtime. • 38 E. 51st St. (212-755-1780). (M–E)

Villard Bar and Lounge
Once you squeeze past the voracious stockbrokers and fashion editors comparing business cards, you'll warm up to this lavishly appointed room (like a mock-up mini-tour of Versailles) with a round of martinis, an array of foie gras prepared three ways, and a spread of Petrossian caviar. • 24 E. 51st St. (212-303-7757). (E)

43rd–56th Streets, West Side

Adrienne
Maybe you're not an out-of-towner on a spending spree, but you can pretend to be at this posh hotel restaurant overlooking a particularly swank stretch of Fifth Avenue. Chef Oliver Dudler's modern French menu changes seasonally, and incorporates to-be-expected luxury ingredients like lobster (in a trio of soups), foie gras (with red-onion compote), and poached Dover sole. The $50 prix fixe dinner is a (relative) steal. • 700 Fifth Ave., at 55th St., in the Peninsula (212-903-3918). (M–E)

★ Aquavit
Swedish chef Marcus Samuelsson puts his own uninhibited spin on Scandinavian food, which isn't to say you won't find herring, gravlax, and Swedish meatballs on his menu. But for every expected Northern delight there's an innovation like tandoori-smoked char with goat-cheese parfait and Osetra caviar. Those who find the quasi-corporate dining room frosty can warm up with an aquavit or dine upstairs in the cozier, less expensive café. • 13 W. 54th St. (212-307-7311). (M–E)

★ Baldoria
Frank Pellegrino Jr.'s father earned the nickname Frankie No after years of politely declining requests for reservations at Rao's, his ten-table East Harlem celebrity hangout. Junior offers better odds in the theater district: 136 seats, plus a raw bar upstairs. A fugitive from Felidia's posh kitchen adds some verve to the home-style Neapolitan seafood salad and roasted peppers Pellegrino borrowed from his dad uptown. • 249 W. 49th St. (212-582-0460). (E)

Bello
Locals flock here for generous portions of well-priced Northern Italian served in a casually elegant atmosphere. Free parking with dinner after 5 P.M. • 863 Ninth Ave., at 56th St. (212-246-6773). (M)

Ben Benson's Steak House
This rollicking steakhouse has long fed hordes of hungry, beef-eating businessmen and the people who love them. At a time when our town's steakhouses were famous for rudeness and hauteur, Benson's made a point of homeyness. The festive air gets pretty thick by the bar, where cigars prevail, but the dining room is devoted entirely to the consumption of prime-aged beef and steakhouse standards. And there's a canopied outdoor terrace. • 123 W. 52nd St. (212-581-8888). (E)

Bombay Palace
This newly refurbished, elegant Indian restaurant has been serving its refined versions of tandoori prawns, lamb kandhari, and chicken kashmiri to a midtown office crowd for years. Try the excellent Indian breads. • 30 W. 52nd St. (212-541-7777). (M)

Cité
Ambassador of beef Alan Stillman cops a French accent at this soaring midtown steakhouse known for its popular prix fixe wine dinners. Meat is just the hard core of the menu, a document that also includes pan-roasted salmon "choucroute," grilled chicken merguez sausage, and desserts big enough for two or more to share. For more casual, less expensive dining, try the Cité Grill next door. • 120 W. 51st St. (212-956-7100). (M–E)

Da Rosina
A convenient pretheater location, specializing in homemade pasta and other Italian fare, like baked polenta marinara and veal scallopine. Try the $19.99 prix fixe dinner. • 342 W. 46th St. (212-977-7373). (M)

★ Del Frisco's
Want to see what mahogany fashioned by testosterone looks like? This is without question the most urbanely elegant steakhouse you will ever see, its meat locker filled with terrific beef. Now if they can only figure out how to get their staff up to the level of their surroundings and kitchen. The place is New York landmark potential. • 1221 Sixth Ave., at 49th St. (212-575-5129). (E)

La Veranda
Northern Italian food. A popular theater district spot offering generous portions of fish, seafood, veal chops, and pasta and brunch on weekends. Free parking (with dinner) from 5 P.M. to 1 A.M. • 163 W. 47th St. (212-391-0905). (M)

Martini's
Convenient for pre- and post-theater dining, with a buzzing sidewalk café and rustic homemade pastas, charcoal-grilled seafood, and, of course, multiple variations of the house drink. • 810 Seventh Ave., at 53rd St. (212-767-1717). (M)

Palio
Stylish midtown duplex restaurant, with a famous ground-floor muraled bar depicting the Palio race and elegant preparations of Italian dishes like sliced hen pheasant on salad with white truffles, and monkfish ravioli with asparagus and fresh tomato. Jacket required. • 151 W. 51st St. (212-245-4850). (E)

Randolph's
Housed in the Warwick Hotel—which William Randolph Hearst built for his mistress, Marion Davies—this cozy restaurant and lounge has a lush, old-world feel and an eclectic menu of international snacks and entrées, from dim sum to a filet mignon sandwich. • 65 W. 54th St. (212-247-2700). (M–E)

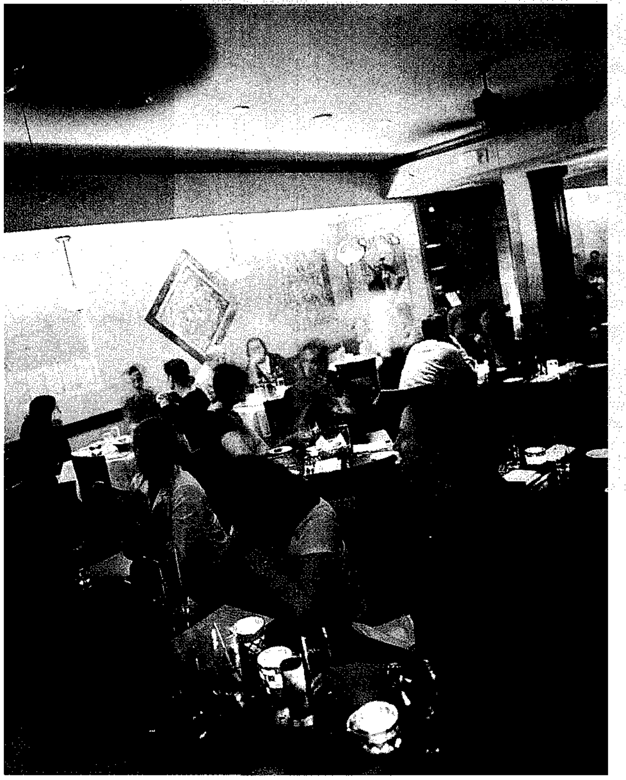
St. Andrews
In what might be New York's only full-fledged Scottish restaurant, the bartenders wear kilts, the scotch is single-malt, and the décor revolves around pictures of famous golf courses. The hearty steak-and-seafood menu features rack of lamb and brook trout stuffed with crabmeat and Irish oatmeal in a scotch-whiskey sauce. • 120 W. 44th St. (212-840-8413). (I–M)

★ Thalia
The striking interior may not prepare you for the simplicity of this theater-district restaurant's preparations. Nevertheless, grilled black sea bass in a lobster creme, honey-cured salmon in puff pastry with whipped dill creme fraîche and lamb with peach-mango chutney are not plats du jour at Beefsteak Charlie's. Then again, roast chicken with mashed potatoes and steak-frites sound just right after marching in your seat to *The*

Ask Gael

Who is that bearded dude waving a chicken leg on East 79th?

No, it's not Fidel, as the new name on the awning—**Lola's Buena Vista**—just might lead you to believe. It's an uninhibited Upper East Sider celebrating a stack of exotically spicy chicken legs at this new Pan-Latino cantina that sprawls onto the sidewalk. The raucous bar scene is misleading. Step into the more tranquil dining room and get a taste of those fabulous seviches: salmon with mint-horseradish-mustard sauce and avocado, or our favorites, sea-scallop morsels with chunks of blood orange, cilantro, and onion seeds in lemon oil; and ribbons of calamari with pineapple-coconut sauce, red chilies, poppy seed, and small chunks of grilled pineapple. Shades of Chicama, where chef Nicky Mentzen and his second, Pablo Romero, polished these South American moves. I'd like more ribs, less fatty, for my $10. But seared red snapper with crab escabèche and a rainbow of peppers sings with flavor, and the paella is loaded with seafood and crusty, just as it should be, though a bit wan without the usual saffron. One bite of the lush tres leches is enough to induce artery blockage as well as sugar shock. Two bites is the only cure. The tropical sundae is also delicious, and safer. I think $6 is enough for desserts, and so does Lola. The wine list is friendly, too. (244 East 79th Street; 212-737-7777.)



Photograph by Patrik Rytikangas.

Music Man. • 828 Eighth Ave. (212-399-4444). (M–E)

'21' Club
You no longer need to wear a necktie at lunch, and chef Erik Blauberg has slightly modernized the country-club-classic menu— try the foie gras with black mission figs and pomegranate and the crispy black sea bass with champagne sauce. But the tablecloths at this famous Prohibition-era speakeasy are still red and white, toys still hang from the ceiling, Nixon's wine is still in the vaults, and, in spite of the lunchtime dress code, the crowd here doesn't have anything against neckties. • 21 W. 52nd St. (212-582-7200). (E)

Utsav Festive India
The bar of this regional Indian restaurant is located at street level while the contemporary dining room is built into a bridge spanning two midtown skyscrapers. The lunch buffet costs only $12.95, and à la carte entrées include ginger rack of lamb, tandoori filet mignon, and Bengali fish paturi. • 1185 Sixth Ave., nr. 46th St. (212-575-2525). (M)

57th–60th Streets

★ Bouterin
It wasn't enough for chef-owner Antoine Bouterin to re-create the Provençal food of his childhood. He furnished his dining room with country antiques, potted herbs, and assorted tchotchkes as if it were a farmhouse in the shadow of the Queensboro Bridge. And his menu pays loving tribute to pre-fusion French comfort food with its "old fashioned onion soup," vegetable soup au pistou "my Grandmother's way," and "old fashioned roast chicken and potatoes." • 420 E. 59th Street (212-758-0323). (M–E)

Café Botanica
The Essex House hotel's other restaurant—the one without Alain Ducasse is an airy, plant-filled respite from the congestion of Central Park South. Sunday brunch is a neighborhood fixture; at night, sample the chef's renditions of grilled salmon with pisto manchego, and duck magret with finger potatoes and tapenade. • 160 Central Park So. (212-484-5120). (E)

Gabriel's Bar & Restaurant
Just four blocks from Lincoln Center, this acclaimed Northern Italian favorite of theatergoers and neighborhood regulars is unintimidatingly comfortable and culinarily sophisticated at the same time. Hearty dishes include gnocchi in duck ragù, braised short ribs with a semolina custard, and wood-grilled tuna with fresh horseradish. The hot chocolate has a cult following. • 11 W. 60th St. (212-956-4600). (M–E)

★ Norma's
Anyone who equates French toast or biscuits with Mom and unconditional love might agree that the Parker Meridien's spiffy Norma's, with its exuberant all-day breakfast, is worthy of the Nobel Peace Prize. Pancakes by a mom on Prozac. Complimentary fruit-smoothie shots and a duo of croissants oozing smoked-salmon-flecked scrambled eggs. If there really can be too much of a good thing, then breakfast here ought to be against the law. • 118 W. 57th St. (212-708-7460). (M)

★ Shelly's New York
The latest restaurant Shelly Fireman has created in his own image inhabits the space that was originally an Art Deco–era Horn & Hardart Automat. Only the assimilative Fireman would offer towering shellfish platters alongside newfangled chicken chow mein, barbecued ribs, and a burger audaciously crowned with seared foie gras and make it work. • 104 W. 57th St. (212-245-2422). (M–E)

Above 60th Street, East Side

The Boathouse in Central Park
Claim a table by a flowery umbrella on the pondside deck and give thanks to Frederick Olmsted and generations of park champions for preserving this precious greenery. The American menu leans toward fresh seafood like pan-roasted monkfish with spring onions and garlic confit, and seared wild striped bass in a warm citrus vinaigrette. • E. 72nd St. and ParkDrive N. (212-517-2233). (M–E)

★ Etats-Unis
Behold a small, square, dramatic, and spartan room, devoid of any table-hopping, cell phones, or change-of-life blondes. The daily-changing menu choices are spare, but consistent in their bent towards slow roasting, robust sauces, and great vegetables. Nota bene—beware the local intellectuals who cleave to this place. "We're all living in the world's history," one actually said one night. Maybe it would've sounded better spoken into a cell phone. • 242 E. 81st St. (212-517-8826). (E)

Isle of Capri
Three steps away from the hustle and bustle of Bloomingdale's, here's a cozy Italian spot that's been around for 45 years, serving specialties like pappardelle con porcini and trippa alla Calabrese. • 1028 Third Ave., at 61st St. (212-223-9430). (M)

Mark's
Decked out like a private London club, with plump, tasseled pillows to nestle against. Fine French-American cooking (torchon of foie gras with cranberry-kumquat compote, pan-roasted lobster with Armagnac jus), award-winning wine list, and a Willy Wonka–worthy chocolate tea. • 25 E. 77th St., in the Mark Hotel (212-879-1864). (E)

Nino's
Elegant Italian with a romantic mural garden and nightly live entertainment. Try the grilled dishes—tuna on a bed of balsamic onions, double-cut veal chop—or the lobster fra diavolo. • 1354 First Ave., nr. 72nd St. (212-988-0002). (E)

★ Park Avenue Cafe
A polished, countrified American café for business lunches and off-duty get-to-know-yous in the evening. Chef David Burke makes the tired catchall "American fare" sing, and keeps the haute neighbors rapt with signature dishes like salmon pastrami with crushed pepper and a fabulous swordfish chop. • 100 E. 63rd St. (212-644-1900). (E)

★ Payard Patisserie & Bistro
You'll never shiver and blush the way Francois Payard's Nôtre Dame, Fontainbleau, St.-Honoré, or devilish chocolate tart make you when they hijack your taste buds to a place they've never been and will forever yearn to return. If all this sweetness weren't enough, Payard's chef Philippe Bertineau concocts first and second courses that match François's touted thirds. • 1032 Lexington Ave., nr. 73rd St. (212-717-5252). (M–E)

★ The Post House
How grand can a steakhouse get? If you took a meat-and-potatoes guy who liked to hang out at the Art Student's League, gave him a few years at Princeton, and financed his *Wanderjahr* abroad, he might come home and open the Post House. It's clubby but not snooty, with a collection of Americana spiced up with a Christo here and a Twombly there, and a well-traveled menu that includes everything from a Cajun rib steak to venison osso buco. • 28 E. 63rd St., in the Lowell Hotel (212-935-2888). (E)

Sel & Poivre
Stanching the flow downtown for bistro fare. Regulars find what they are looking for in this quaint, countrified space. The country-French cuisine includes steak au poivre, bouillabaisse, and roasted chicken, and the prix fixe menus are a bargain. • 853 Lexington Ave., nr. 64th St. (212-517-5780). (M)

Trata
With its fish-market display, its Greek spreads and salads, and its simply grilled seafood, this bustling Upper East Side restaurant offers an affordable, less dramatic alternative to Estiatorio Milos, where the chef used to work. • 1331 Second Ave., nr. 70th St. (212-535-3800). (M)

Above 60th Street, West Side

★ Avenue Bistro
Linger over a scrambled-eggs-and-apple-pancake breakfast until three in the afternoon, or come for dinner, when the pastry counter becomes a wine bar, votive candles flicker on tiny tabletops, and the menu shifts to sophisticated French-American fare like sweetbreads, foie gras terrine, and crisp roast duckling. Chef-owner Scott Campbell is justly proud of his creamy Valrhona hot chocolate, which he freezes into ice cream in the summer, and he's shrewdly responded to the neighborhood's demographics by concocting his own line of baby food, made from all-natural ingredients. • 520 Columbus Ave., at 85th St. (212-579-3194). (M)

Bello Giardino
As the name implies, this pleasingly priced neighborhood Italian has a nice garden and a friendly staff serving well-prepared standards. Try the lobster ravioli and the gnocchi with portobello mushrooms and goat cheese. • 71 West 71st St. (212-875-1512). (I–M) ($)

River
The *faux*-tropical atmosphere provides a serene, bamboo-bolstered background for the familiar assortment of Vietnamese and Thai dishes. Standouts include chicken satay; pad Thai; spicy coconut chicken soup; and marinated beef with garlic, ginger, and plum sauce. • 345 Amsterdam Ave., nr. 76th St. (212-579-1888). (M)

★ Ruby Foo's
In what might be Auntie Mame's duplex during her high mah-jongg period, the black-bean sauce is vibrant and the wok steamed lobster is worth its weight in jade. And regardless of where you sit, you have to walk down the Mamescent staircase at least once. Screaming "Live! Live! Live!" is optional. • 2182 Broadway, at 77th St. (212-724-6700). (M)

Sapphire Indian Cuisine
A couple of partners from TriBeCa's Salaam Bombay have brought regional Indian cuisine to Columbus Circle. The prix fixe lunch buffet is a bargain, and all the trendy territories (Goa, Gujarat) are well-represented. • 1845 Broadway, nr. 61st St. (212-245-4444). (M)

Brooklyn

★ Brick Oven Gallery
Where there's a century-old brick oven, there tends to be superb pizza, and this off-the-beaten path Williamsburg restaurant is no exception. Quiet, friendly, a world apart from the overheated Bedford Avenue scene, it's decorated with local art and full of local flavor, from the eggplant-based "Brooklyn caviar" to the customers who sit outside and smoke cigars after polishing off a hunk of Italian cheesecake. • 33 Havemeyer St., Brooklyn (718-963-0200). (I–M)

★ Peter Luger
Steak for one, steak for two, steak for four, and creamed spinach. Apply for your own Peter Luger credit card, or bring cash. • 178 Broadway, at Bedford Ave. (718-387-7400). (E) ($)

Queens

★ La Flor Bakery and Cafe
A wonderful neighborhood resource, this cozy Woodside café has two mouthwatering pastry displays, one stocked with Mexican rolls and buns, the other brimming with sour-cream coffee cake and cranberry scones. If breakfast is an embarrassment of riches, lunch and dinner are equally, intriguingly bicultural. The Mexican chef cooks food from his Puebla past (tortas, tacos, and quesadillas) and his New York present (pan-roasted salmon in a spinach-caper sauce, say), and nothing—even, incredibly, the steak au poivre—costs more than $10.95. • 53-02 Roosevelt Ave. (718-426-8023). (I)

Westchester

Equus
No ordinary hotel restaurant, this one is housed within a hundred-year-old castle called, appropriately enough, the Castle at Tarrytown, a Relais & Châteaux property with Hudson River views. Dinner is a $58 prix fixe, and offers such contemporary French fare as terrine of foie gras with Calvados, pan-roasted wild striped bass with corn ravioli, and medallions of venison with red cabbage and root-vegetable cakes. Jacket required. • 400 Benedict Ave. (914-631-1980). (E)

Classical & Dance

Edited by Alicia Zuckerman

Ground Rules

This section emphasizes classical concerts, recitals, and public outdoor performances (but only the premeditated ones), and includes the occasional jazz concert if it is held, say, in a public space. For rock concerts and club information, see "Nightlife."

Classical Music

The Choir of St. Anne's Cathedral
From Belfast, Northern Ireland. 7/3 at 1:30. • Cathedral of St. Patrick, Fifth Ave. and 50th St. (212-753-2261); free.

Bronx Arts Ensemble
"July Fourth Salute to George M. Cohan" includes jazz and dixieland favorites by Cohan, Duke Ellington, W. C. Handy, Miles Davis, and Irving Berlin. 7/4 at 2. • Van Cortlandt Park, Rockwood Drive Circle (rain site: Vladeck Hall, 74 Van Cortlandt Park So.), the Bronx (718-601-7399); free.

Bargemusic
Chamber works by Bach, Mozart, DeFalla, and Piazolla on 7/5–7/6 at 7:30; Brahms, Schumann, and Dvořák on 7/7 at 7:30 and 7/8 at 4. • Fulton Ferry Landing, next to the Brooklyn Bridge (718-624-2083); $27.

Ruth Laredo, Piano
"Vive la France!" concert series continues with Ravel's *Sonatine*, *Valses Nobles et Sentimentales*, and *La Valse*. 7/5 at 1. • Trinity Church, St. Paul's Chapel, Broadway at Wall St. (212-602-0768); free.

Brooklyn Philharmonic
Takes part in the annual Celebrate Brooklyn! festival. 7/7 at 7:30. • Prospect Park Bandshell, 9th St. and Prospect Park West (718-855-7882, ext. 45); $3.

Anton Kuerti, Piano
Presents Beethoven's last five piano sonatas. 7/8 at 3:30. • Caramoor International Music Festival, Venetian Theater, Katonah, N.Y. (914-232-1252); $25–$40.

St. Bartholomew's Choir
St. Bartholomew's Summer Festival of Sacred Music continues with *Messe Solennelle* for choir and organ by Jean Langlais. 7/8 at 11. • St. Bartholomew's Church, 109 E. 50th St. (212-378-0200); free.

St. John's College, Oxford University Chapel Choir
Sings works by Purcell, Bruckner, Messiaen, Rachmaninoff, Poulenc, and others. 7/9 at 1:30. • Cathedral of St. Patrick, Fifth Ave. and 50th St. (212-753-2261); free.

Opera

"Met in the Parks"
Maurizio Barbacini conducts Verdi's *La Traviata* on 7/2 in Cunningham Park, Queens, and 7/6 in Montclair, N.J.; Julius Rudel conducts Puccini's *Tosca* featuring Georgina Lukás in the title role, Fabio Armilato as Cavaradossi, and James Morris as Scarpia on 7/3 (rain date: 7/5) at Marine Park, Brooklyn. All performances start at 8. Call for details and directions or visit www.metopera.org. • Various parks (212-362-6000); free.

"Bel Canto at Caramoor"
Presents Rossini's *Otello* featuring Carlo Scibelli in the title role and Marguerite Krull as Desdemona. 7/7 at 8. Verdi's *Otello* features Frank Porretta and Indra Thomas. 7/21 at 8. • Caramoor International Music Festival, Venetian Theater, Katonah, N.Y. (914-232-1252); $32.50–$85.

Dance

Pilobolus Dance Theatre
This year's Joyce season includes three premieres. Full-company work *Davenen* examines the meaning and form of prayer. Frank London's score is performed by the fabulous Klezmatics (live on opening night). *Monkey and the White Bone Demon* is based on a story from the sixteenth-century novel *Pilgrimage to the West*, originally sung at Buddhist temple festivals. *Symbiosis* is an erotic duet. 7/2–7/28, times vary. • Joyce Theater, 175 Eighth Ave., near 19th St. (212-242-0800); $38.

"Midsummer Night Swing"
Returns with a new dance floor, and you're the dancers. This week includes White Heat Swing Orchestra on 7/3, "A Celebration of Sidney Bechet" with Daniel Bechet and Bucky Pizzarelli on 7/4, Crown Heights Affair on 7/5, ¡Cubanismo! on 7/6, and Artie Shaw Orchestra on 7/7. Lessons at 6:30, dancing starts at 8. • Josie Robertson Plaza, Lincoln Center (212-875-5766); $12.

"Dances for Wave Hill"
Annual outdoor dance series presents Sara Pearson and Patrik Widrig and Company's *A Curious Invasion*, a site-specific work incorporating martial arts, video, wind, and water in a kind of tour of the garden that doesn't feel like it's in the Bronx. 7/8 and 7/15 at 5; 7/11 at 6:30. Open rehearsals: 7/15, 7/12. Rain dates: 7/7, 7/29. • Wave Hill, W. 249th St. and Independence Ave., the Bronx (718-549-3200); $4.

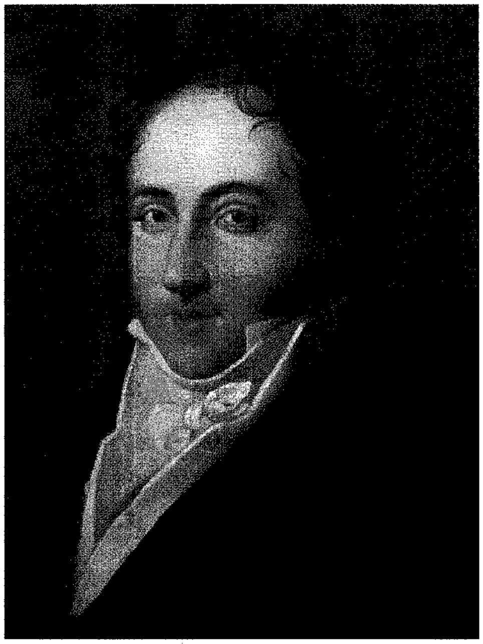
Feraba Dance Company
Kicks off "Tap City 2001," a New York City tap festival of performances, jams, master classes, films, etc. This performance is in conjunction with the Harlem/Meer Festival in Central Park. Call for details or visit www.nyctapfestival.com. 7/8 at 4. • Central Park (646-230-9564); free.

"Tap Kids"
"Tap City 2001" continues with a youth-oriented show featuring Gregory Hines. Call for details or visit www.nyctapfestival.com. 7/9 at 6 and 8. • The Duke at 42nd Street, 229 W. 42nd St. (646-230-9564); $15.

Festival

Twice Moor, With Feeling

Shakespeare is as much a summer staple as Mister Softee trucks and deserted Upper East Side streets. And since this is the year of Verdi, **Otello** is a natural programming choice for the fifth-anniversary season of "Bel Canto at Caramoor." The intrigue lies in its pairing with the earlier and comparatively obscure version by Gioacchino Rossini (pictured), to be performed two weeks earlier. Will Crutchfield, the festival's director of opera, sees the two composers as the "bookends" of the bel canto era—Rossini was 24 when his *Otello* premiered in 1816; Verdi's version, his penultimate opera, premiered in 1887, when he was 74. Rossini contemporaries Byron and Wagner blasted his *Otello* for lacking poetry and drama, an almost unfathomable criticism of anything based on a Shakespeare text. That was the problem: Rossini played fast and loose with the text—the handkerchief becomes a love letter, Otello and Desdemona are secretly betrothed instead of married, Rodrigo competes for her hand, and Iago becomes a peripheral character. When the Verdi opera came along, taking far fewer liberties with the Bard's story, the Rossini work was readily forgotten. (The 1978 edition of the *Harvard Concise Dictionary of Music* doesn't even mention Rossini under its *Otello* entry.) But after its run at the Royal Opera in London last year, a critic for *The Independent* wrote: "If all this seems like literary rape, it does actually work and furnishes Otello with better grounds for suspicion than he gets from Shakespeare," and a *Guardian* critic vindicated poor Rossini: "Most of the charges flung at the opera are erroneous." For his part, Crutchfield declares, "It has been in the shadow of the Verdi opera, and it deserves to come out of the shadow because it's a beautiful work in its own right." (See "Opera.") A.Z.



Photograph by Archivo Iconografico, S.A./Corbis.

cue

Nightlife

Edited by Ethan Brown

Opening

Declaration of Independence

"I have to make a song my own to carry it with me out there on the stage," says **Emmylou Harris** (pictured), who's spent most of the past three decades performing angelic versions of material by artists as diverse as the Louvin Brothers, Bruce Springsteen, and even Jimi Hendrix. But for her July 4 concert in Battery Park, she won't have to spend much time reinterpreting: She wrote almost all of the songs on her new album, *Red Dirt Girl*, the first time she's done so in more than a decade. "They *are* my songs," she says. As Harris tells it, they needed to be—especially after she explored a textured, distinctively modern sound on *Wrecking Ball* with producer Daniel Lanois (who's worked with U2 and Bob Dylan). "I think *Wrecking Ball* was a real watershed album, and I found myself in a situation where I had to follow it with something that had a bit of weight," says Harris. "Musically, I wasn't ready to leave that style behind, but I had to do something different for the next project." Writing, she says, "was the only other thing I could do differently—it wasn't as though I was going to start playing lead guitar all of a sudden." With an ear toward the ethereal nuance of her new albums, she'll also be performing versions of her traditional material, which she recently went over for a double-disc retrospective released by Rhino Records. "I already had one box set, so this is my second," she says with a lilting laugh. "I'm working on my third." (See "Concerts.")

ROBERT LEVINE

Concerts

Emmylou Harris
7/4 at 3:30. • Great Lawn of Battery Park. Free.

"Glam Slam Metal Jam"
With Poison; Warrant; Quiet Rior; Enuff Z'Nuff. 7/6 at 6. • Jones Beach Theater, Wantagh, Long Island (212-307-7171). $24–$32.

Journey
With Peter Frampton. 7/8 at 6:30. • Jones Beach Theater, Wantagh, Long Island (212-307-7171). $25–$45.

Tom Petty and the Heartbreakers
7/5 at 8. • Jones Beach Theater, Wantagh, Long Island (212-307-7171). $35–$62.50.

Small Stages

B.B. King Blues Club & Grill
7/2–7/3: The Dickie Betts Band. 7/5: Steel Pulse. 7/6: Booker T. Jones. • 243 W. 42nd St. (212-997-4144).

Bottom Line
7/6: David Johansen and the Harry Smiths. 7/7: David Wilcox. • 15 W. 4th St. (212-228-6300).

Bowery Ballroom
7/7: D.J. Logic; Little T and One Track Mike. 7/8: LAMC Showcase with Estopa; Ely Guerra; Rabanes. 7/9: LAMC Showcase. • 6 Delancey St. (212-533-2111).

"Celebrate Brooklyn"
7/6: Nortec Collective; Julieta Venegas. 7/7: Brooklyn Philharmonic. • Prospect Park Bandshell, Prospect Park West and 9th St., Brooklyn (718-855-7882 or www.brooklynx.org).

"Celtic Nights"
Celtic Music concert series outside the World Trade Center. All performances begin at 6. 7/10: Morning Star. • World Trade Center, enter at Church and Dey Sts. (no phone). Free.

Central Park SummerStage
7/4: Biz Markie; Doug E. Fresh; Whodini; Full Force; D.J. Kool Herc. 7/7: Manu Cha; D.J.'s Plankton Man and Terrestre from the Nortec Collective. 7/8: Beginning Djembe. 7/9: "Lyricist Lounge" presents "Strickly Lyrics." • Rumsey Playfield, 72nd St. at mid-park. Free.

"City Folk With WFUV FM"
Free outdoor concerts in front of the Twin Towers, Wednesdays from 6 to 8. 7/4: Continental Drifters; Phil Roy. • Tower 1, World Trade Center (212-435-4170). Free.

Fez
Thursdays: Mingus Band Band. • Time Cafe, 380 Lafayette St. (212-533-2680).

Irving Plaza
7/3: German electronica duo Mouse on Mars bring the electro-funk, ambient soundscapes and breakbeats of their great recent album *Idiology* to the Irving Plaza stage. 7/10: Eighties art rock icons Echo and the Bunnymen return. • 17 Irving Pl. (212-777-6800).

Joe's Pub
An intimate space that boasts the most eclectic booking in town. Expect everything from torch singers to underground hip-hoppers to New Age composers. Mondays: "Downtown Rock and Roll" with ever-present spinner Paul Sevigny. Tuesdays: Hip-hop and R&B with D.J. Rich Medina at "One." Thursdays: "Benefit," a downtown-music revue. Fridays: Editors, scene-makers, and boldface names take their turns spinning their favorite records for the "Personality D.J. Series." Saturdays: "Hideaway" with Kiki and Unik. Sundays through July: The Howard Fishman Quartet. 7/2: Antony and the Johnsons. 7/3–7/4: I Muvrini. 7/6: Tav Falco and Panther Burns. 7/7: Julietta Venegas. 7/10: Peter Cincotti. • 425 Lafayette St. (212-239-6200).

Knitting Factory
7/2: Mario Pavone's Nu Trio; Desmond Horn. 7/3: The Rapture; Gang Gang Dance; Outhud; Glass Candy and the Shattered Theatre; Mario Pavone Sextet. 7/4: Cedric Brooks. 7/5: Burning Airlines; Pines of Nowhere; Ex-Models; Gutbucket; Bill Ware's Vibes. 7/6: Stars; I Am the World Trade Center; Metric; Gutbucket. 7/7: Windy & Carl; Aspera ad Astra; Landing; Gutbucket; Mori Stylez. 7/8: "rkk13 CD release party"; Andy Laster's Hydra; Wildlife 3000. 7/9: Ben Lee; Desmond Lee. • 74 Leonard St. (212-219-3055). $.

Makor
Wednesdays in July: Lounge night with Norah Jones Quartet. 7/3: Barbara Jacobs; Violet. 7/5: C Lanzbom. 7/7: I Muvrini. 7/10: "Songwriters Hall of Fame." • 35 W. 67 St. (212-601-1000).

Manitoba's
Mondays: Beat Rodeo. Fridays: Adam Roth. Tuesdays: "Popcorn Tuesdays." 7/4: Eyes Right. 7/5: The New York Sheiks. 7/7: The Invisible Men; Speed Buggy. 7/8: The Gettin' Headstones; Memphis Morticians. • 99 Ave. B, bet. Sixth and Seventh St. (212-982-2511).

Maxwell's
7/4: Southern Culture on the Skids; the Invisible Men; Speedbuggy. 7/5: "Vagrant America Kickoff Party": Saves the Day; Dashboard Confessional; Hot Rod Circuit. 7/6: Burning Airlines; Pines of Nowhere; Palomar. 7/7: "Perhaps Transparent Presents": PG Six; Whip and the Times Bold Players; Claire & Baine's Maple Yum Yum; the Gwens. 7/10: Mark Eitzel & Band; the For Stars. • 1039 Washington St., Hoboken, N.J. (201-653-1703).

Mercury Lounge
7/5: David Garza. 7/6: Continental Drifters; the Silos. 7/7: French Kicks; White Octave. 7/9: Mary Lou Lord; the For Stars. • 217 E. Houston St. (212-260-4700).

"Music At Castle Clinton"
Free concerts in Battery Park. 7/5: Marc Cohn. • Castle Clinton at Battery Park (212-835-2789). Free.

S.O.B.'s
7/3: Bainia, Ginga; Grupo Saveiro. 7/4: KRS-One. 7/5: "Basement Bhangra." 7/6: Omar Pene and Super Diamondo. • 204 Varick St. (212-243-4940).

The Village Underground
7/5: Scout; Stellastar. • 130 W. 3rd St. (212-777-7745).

Wetlands
7/2: U.S. Bombs; Union 13. 7/3: The Wall. 7/4: Jungle Brasil; Soulslinger. 7/5: Antibalas. 7/6: Percy Hill;

Ground Rules

In clubland, promptness is *not* next to godliness; expect shows to start much later than promised. $ = cash only.

Photograph by Leo Sorel/Retna Ltd

Rana. 7/7: Antibalas. 7/8: MDC. 7/10: Flickerstick. • 161 Hudson St. (212-386-3600). $.

Clubs

"Alize Cruise to Passion Dance Party "
Fridays 7 and 10; Saturdays at 10. 7/6: Ken Carpenter. 7/7: Frank Garcia • Pier 16, South St. Seaport (212-630-8888) $20.

Baktun
After a nearly year-long wait, this small meatpacking district nightspot finally has its cabaret license. And just in time, as the city has been left with only a handful of superclubs and a smattering of uninteresting bars because of Giuliani's quality of life crackdowns. The first Friday of every month: rotating house music DJs spin at "Confusion." Second Friday: long running house party "Bang The Party" with Lorie and E-Man. 3rd Friday: eclectic dance music with DJ Wayne Pate at "Soularium." Fourth Friday: Icelandic promoters Holmar and A. Gram's super-cool "N'Ice." Saturdays: drum 'n' bass at "Direct Drive." Tuesdays: House great Tony Humphries. Thursdays: deep house with DJ Jamyz Nylon. 418 W. 14th St. (212-206-1590).

Centro-Fly
Once dominated by the bottle-service set, Centro-Fly has now achieved a near-perfect mix of Wall Streeters with loosened ties, D.J.-bag-carrying dance-music fanatics and track-suited deep-house heads. And the club's new downstairs area, dubbed the "Pinky Room," is both a triumph of design (three cheers for its tacky, rec-room porno feel!) and programming (D.J.'s like Artful Dodger and Dimitri from Paris have already graced its kitschy environs). Tuesdays: "Sparkle City" with D.J.'s Mark Ronson and Q-Tip. Wednesdays: "Little" Louie Vega. Thursdays: "Subliminal Sessions" with D.J. Erick Morillo and big-name special guests. Fridays: "GBH" ("Great British House") hosts some of the more adventurous nights at the club with D.J.'s like Ashley Beedle and Marshall Jefferson. Saturdays: Energetic house and big beat with "Plant"; in the "Pinky Room," Chez Music honcho Neil Aline hosts "We and the Music." 7/3: Underworld D.J. turned progressive-house icon Darren Emerson spins. 7/5: Bob Sinclar. 7/7: D.J. Sneak; JT Donaldson. • 45 W. 21st St. (212-803-7859).

Frank's Lounge
A bare-bones bar and dance spot, which hosts Lorie and E-Man's frenzied but low-key house-music party "Bang the Party" every Friday. The party, which has been at venues all over town from the 205 Club to Baktun, is just now settling into its own groove. • 660 Fulton St., at S. Elliott St., Brooklyn (212-726-1322). 7/6: "Bang the Party's" third anniversary party.

Fun
This sprawling, bi-level, warehouselike space doesn't book big-name D.J. talent, but it's got one of the coolest interiors in clubland, with huge projections of Japanese *anime,* a vertiginous yet comfy balcony area, and a seemingly gravity-defying D.J. booth. Thursdays: cyberfetish party "Click+Drag." Fridays: Dinesh, Reid Speed, and Thom H. spin two-step garage at "Drive-By." Saturdays: The Wicked Crew and "N'Ice" D.J.'s Holmar and A. Gram present "The Golden Boys." • 130 Madison St., under the Manhattan Bridge (212-964-0303). $5.

"Journey"
House music gets a great new home Fridays in Brooklyn: Caviar Studios, a loftlike space with a cute, intimate dance floor and a cozy lounge. Before midnight, the party has an after-work pickup vibe, but late in the evening, the space fills with dreadlocked dancers and head-wrap-wearing divas dancing to the sweet grooves of resident D.J. Kim Lightfoot and guests like Kalim Shabazz. • Caviar Studios, 46 Washington Ave., bet. Park and Flushing Aves., Brooklyn (718-222-9456).

"Overboard"
Raucous Sunday-night dance parties aboard the PaddleWheel Queen. 7/8: Richie Hawtin; Terry Francis; Pure Science. • PaddleWheel Queen, 23rd St. and the East River (no phone; www.matter-form.com). $25.

The Roxy
Fridays, the Roxy enlists D.J. Jason Ojeda for the relaunch of its night for the weekender straight crowd. Saturdays: The Chelsea boys dance all night to a rotating set of house D.J.'s now that superstar Victor Calderone has departed. • 515 W. 18th St. (212-627-0404). $.

Shine
This downtown spot is now host to excellent, enthusiastically received D.J.-oriented nights as well as up-and-coming rock and dance acts. Tuesdays: Brazilian music with Ze Luis. Thursdays: the gloriously great D.J. Ron Trent and special guests like Phil Asher and Norman Jay. Fridays: house, techno, and trance D.J.'s unite for "Touch." Saturdays: "The Show" with D.J. Big Ben. • 285 West Broadway (212-941-0900).

Spa
The health-and-wellness theme (white walls, bathrooms designed to look like saunas) is thankfully mostly unobtrusive, and the crowd is thankfully not excessively chic. Spa promoter Steven Lewis maintains the kind of balance between office *zhlubs*, club kids, and A-listers he pulled off so nicely in the early days of the now-defunct Life. Wednesdays: "Big Bad Dodgy Disco," with new wave and rock spun by D.J. Paul Sevigny. Thursdays: Super-promoter Erich Conrad's "Glam," with D.J. Jackie Christie. Fridays: Marc Ronson and Grandmaster Flash spin hip-hop and R&B for the A-listers at "Hollywood 2000." • 76 E. 13th St. (212-388-1060).

Vinyl
The recent quality-of-life crackdowns have taken a toll on the club's once extraordinarily open vibe, but the parties—"Shelter" and "Body & Soul" in particular—continue to be strong. Fridays: Hard, trippy house from D.J. Danny Tenaglia. Saturdays: Timmy Regisford's fantastic house-music party "Shelter," which at about seven in the morning becomes the city's most adventurous party as Regisford bangs out everything from the Afro-beat of Fela Kuti to the ambient, pillow-soft house of Mr. Fingers. Sundays: François K, Joe Claussell, and Danny Krivit spin at the legendary afternoon party "Body & Soul." Arrive early (before seven) or you'll face a devastatingly long line at the door. 7/3: Progressive-house young gun Danny Howells celebrates the release of his mixed CD *Nocturnal Frequencies* with a marathon, pre-Independence set at Vinyl. Expect the Lost Tribes of Twilo to descend on this party en masse. $20 before 1 A.M.; $25 after. 7/8: "Body & Soul" celebrates its fifth anniversary; 3 Generations Walking performs "Slavery Days." • 6 Hubert St. (212-343-1379).

Jazz

Birdland
Proof that jazz is alive and well in midtown, this classy boîte serves up some fine southern cuisine along with its first-rate lineup. Sundays: Chico O'Farrill Afro-Cuban Jazz Big Band. Mondays: The Toshiko Akiyoshi Jazz Orchestra. Tuesdays: 5:30 to 7:30, David Ostwald's Louis Armstrong Centennial Band. Tuesdays: The Famous Duke Ellington Orchestra. Wednesdays in July: The Cab Calloway Orchestra. 7/5: Bob Dorough. 7/6–7/7: Carla White and her trio; Napua Davoy and her trio. • 315 W. 44th St. (212-581-3080).

Blue Note
With a great sound system and a decent view from every seat in the house, the "jazz capital of the world" often presents two top-flight artists in one evening. Sets at 9 and 11:30. 7/3–7/8: Irakere. • 131 W. 3rd St. (212-475-8592).

Cajun
A brassy and brightly lit bit of New Orleans in Chelsea, dedicated to Preservation Hall–style Dixieland. Regulars include Joe Muranyi, clarinetist for the last six years of Louis Armstrong's All Stars; Eddy Davis, a jazz banjoist; and Chuck Folds, a stride pianist and sometime accompanist to trumpet legend Doc Cheatham. • 129 Eighth Ave., at 16th St. (212-691-6174).

City Hall
Fridays in the Granite Room: The Charles Mingus Orchestra. $15 cover, $10 for students. • 131 Duane St., corner of Church and West Broadway (212-227-7777).

Detour
With no cover and top-notch young players, this Village joint packs 'em in every night of the week. Sundays: Mike Magilligan. 7/2: Dave Berkman Trio. 7/3: Matt Hong Quartet. 7/5: Brooklyn Boogaloo Blowout. 7/6: Bevan Manson Quartet. 7/7: Guaranteed Swahili. 7/9: Heather Bennett Trio. • 349 E. 13th St. (212-533-6212).

Guggenheim Museum
Fridays and Saturdays in July: Worldbeat Jazz with Raf Astor. • 1071 Fifth Ave., at 88th St. (212-423-3500). Free, with museum admission.

Performance

Home Is Where the Hip-Hop Is

It's hard to say whether hip-hop's current contemplative mood will result in less big pimpin' on the pop charts, but there's no doubt that it's yielding some great retrospective concerts. This year's "The Revolution Is Hip-Hop" show at Irving Plaza presented more than just the usual old-school suspects, and an upcoming July 4 bill at Central Park SummerStage includes not only beatboxer extraordinaire **Biz Markie**, Slick Rick rhyming partner **Doug E. Fresh** (pictured), and electro-hip-hoppers **Whodini** but the rarely seen godfather of the turntables himself, **Kool Herc**. (See "Small Stages.")

Photograph by Morrison Wulffraat/Retna.

Iridium
In the surreal basement across from Lincoln Center, you'll find formidable jazz comers and the occasional legend. Thoughtful table placement minimizes a couple of structural columns' potentially disastrous effects on sight lines. Monday nights, the Les Paul Quartet holds office hours. Sets Sun.–Thurs. at 8:30 and 10:30, with extra midnight set Fri. and Sat. 7/3–7/8: Louis Hayes and the Cannonball Adderly Legacy Band. • 44 W. 63rd St., across from Lincoln Center (212-582-2121).

Red Blazer
Mondays and Tuesdays: Sam Ulano's Jazz Band. Wednesdays: Felix Swing Band; Alan Russell Big Jazz Band. Thursdays: Stan Rubin's Big Swing Band. Fridays: Simon Wettenhall's Oceanic Dixieland Band. Saturdays: Bob Cantwell's Dixie & Swing Band. • 32 W. 37th St. (212-947-6428).

Anniversary

Record Breakers

The "Body & Soul" party at Vinyl is known as much for its mixed crowd as it is for its capacity to showcase all sorts of phenomenal new music, from the epic techno of D.J. Rolando's "Knights of the Jaguar" to the gospel house of Donna Allen's "He Is the Joy." The latest innovative record to break out at this legendary club night, which celebrates its fifth anniversary on July 8, is "Slavery Days," by **3 Generations Walking.** Chilean singer Claudia Acuña and producers Soy Sos and MKL have transformed the reggae classic—first recorded by Burning Spear—into a sensuous yet haunting Latin-music-tinged lament. The group will make its live debut at what is sure to be a raucous anniversary party. (See "Clubs.")

Photograph by Donna Ward.

Showman's Café
Reopened right on 125th Street (though not, unfortunately, in its original location adjacent to the Apollo), the legendary jazz watering hole offers slow-cooked soul-jazz and funkified hard bop every night. No cover; two-drink minimum. • 375 W. 125th St. (212-864-8941). $.

Small's
Extremely cozy and open all night, offering after-hours jazz until 8 A.M. It's a candlelit basement whose nightly jams start round about 2 A.M.—the perfect time for a post–Village Vanguard visit (it's right around the corner)—and often involve free beverages and food. • 183 W. 10th St (212-929-7565).

Tonic
Yet another impeccably hip Lower East Side avant-jazzerie, Tonic has its sights set on the Knitting Factory crowd. Sunday: Klezmer Sundays. 7/3: Curha; Gloria Deluxe. 7/5: The Baffler Benefit; Phenomena. 7/6: Wayne Horvitz, Ikue Mori, Carla Kihlstedt & Erik Friedlander; Tin Hat Trio; the Vivian Sisters; the Polar Bear Club. 7/7: Arto Lindsay with Ikue Mori and Alan Licht; Convolution; Rafael Toral Subtext. 7/8: Leo Gandelman CD-release party. 7/9: Yerba Buena. • 107 Norfolk St. (212-358-7503). $.

Up Over Jazz Cafe
Thursdays in July: Sam Newsome and Global Unity. Mon., Thurs., and Sun.: $10. Fri. and Sat.: $15. Show times Fri. and Sat.: 9, 10:30, and midnight. • 351 Flatbush Ave., Brooklyn (718-398-5413).

Village Vanguard
Perhaps the world's greatest jazz club, and certainly the most steeped in history, this dark, smoky institution is revered by fans around the world. Study the photos of jazz icons, dig the curtains Miles Davis once played to, and sneak a glance inside the kitchen, an Algonquin Round Table for the bop age. Mondays, the Vanguard Jazz Orchestra swings on. Sets at 9:30 and 11:30, with a late 1 A.M. set Fri. and Sat. 7/3–7/8: Lou Donaldson Quartet. • 178 Seventh Ave. So. (212-255-4037). $.

Comedy

Boston Comedy Club
Animal House ambience and, most nights, comedy to match. Shows Tues.–Thurs. at 9:30; Fri.–Sat. at 8,10, and midnight. • 82 W. 3rd St. (212-477-1000).

Carolines on Broadway
In Times Square just down the street from the *Letterman* show, Carolines hosts big names and talented up-and-comers in its wide, elegant, TV-studio-like basement. $12.50–$24.50, two-drink minimum. Mondays, "New Talent Night," hosted by Eddie Brill. 7/2-7/4: Rich Vos. 7/4-7/8: Christopher "Kid" Reid. 7/5-7/8: Kevin Meaney. 7/9-7/10: Keith Robinson. • 1626 Broadway, bet. 49th and 50th Sts. (212-757-4100).

Comedy Cellar
A physical throwback to sixties Village coffeehouses, this is the late-night subterranean haunt of many of the city's top comics. Shows Fri. at 9 and 11; Sat. at 9, 10:45, and 12:30; and Sun.–Thurs. at 9. 7/2–7/8: Colin Quinn; Nick DiPaolo; Mitch Fatel; Greg Giraldo; Tom Papa; Greer Barnes. • 117 MacDougal St. (212-254-3480).

Comic Strip
Probably the most expertly booked club in the city, this showcase offers an eclectic mix of comedians every night of the week. • 1568 Second Ave., bet. 81st and 82nd Sts. (212-861-9386).

Dangerfield's
Founded by the respect-deprived comedian two decades ago, this Vegas-style lounge is one of the city's oldest comedy establishments. Shows Fri. at 9 and 11:15; Sat. at 8, 10:30, and 12:30 A.M.; Sun.–Thurs., continuous from 8:45. Cover is $15 Fri. and Sat. ($20 for 10:30 Sat. show), $12.50 on weeknights; no minimum. 7/2–7/8: Gergory Carey; Carrie Karavas; Richie Byrne; Nancy Redman; Billy Burr. • 1118 First Ave., bet. 61st and 62nd Sts. (212-593-1650).

Gotham
A trendy comedy spot in the Flatiron district. Every Tues. and Sun. New Talent Showcase; Wednesdays with Robert Klein. Sun.–Thurs. at 8:30 with a $10 cover; Fri. and Sat. at 8:30 and 10:30 with a $15 cover. Two-drink minimum. • 34 W. 22nd St. (212-367-9000).

Stand-up New York
Robin Williams is known to drop by here unannounced to warm up for his *Letterman* appearances. Shows Sun.–Thurs. at 7 and 9; Fri.–Sat. at 8, 10, and 12:15 a.m. $12 cover. • 236 W. 78th St. (212-595-0850).

Cabaret

Algonquin Hotel
The Oak Room hosts some formidable names in its cozy environs. (Early shows Tues.–Sat., late shows Fri. and Sat.) • 59 W. 44th St. (212-840-6800).

Arci's Place
A Murray Hill–area Italian restaurant with an intimate cabaret space. Sundays and Mondays: Klea Blackhurst in "Everything the Traffic Will Allow: The Songs of Ethel Merman." Mondays through July: Jim Caruso in "Laughing Matters." Through 7/7: Darius de Haas. • 450 Park Ave. So., at 30th St. (212-532-4370).

Cafe Carlyle
Every Monday, Woody Allen swings through the early set with Eddy Davis and His New Orleans Jazz Band at 8:45. $60. • Carlyle Hotel, Madison Ave. at 76th St. (212-744-1600).

Cafe Pierre
Tues.–Sat., singer-pianist Kathleen Landis celebrates her fourteenth year at the Cafe Pierre with a special program called "Fascinating Rhythms: 50 Years of American Popular Song and Jazz." Sun.–Mon., Nancy Winston sings and plays piano. $19 minimum; jacket and tie required. • Fifth Ave. at 61st St. (212-940-8195).

The Carnegie Club at Carnegie Bar and Books
Fridays and Saturdays at 9:30 and 11: Sinatra impersonator Cary Hoffman, backed by Stan Rubin's eleven-piece big band. $20 cover; two-drink minimum. • 156 W. 56th St. (212-957-9676).

Don't Tell Mama
What better way to wind down after an evening of overwrought Broadway fare than some understated cabaret? Thursdays: "Seth's Broadway Chatterbox." Fridays: "Poole Party!" Saturdays: "Gay and Lesbian Stand-Up and Musical Comedy Fest" with Michael Conley and Co. • 343 W. 46th St. (212-757-0788). $.

FireBird Café
The theater district's newest postshow snuggery, right next door to an overwrought Russian restaurant—steer clear of the Cossack-dagger-toting doormen and you'll be fine. Sets Wed.–Thurs. at 9; Fri.–Sat. at 9 and 11. $30 cover; $15 minimum. • 365 W. 46th St. (212-586-0244).

Judy's
This cozy and friendly piano bar features two performance spaces, a fine menu, and a weekly gig by Judy herself. 7/2: "Leer Mondays." 7/6: Michael Vaccaro. 7/9: "Leer Mondays." • 169 Eighth Ave., bet. 18th and 19th Sts. (212-929-5410).

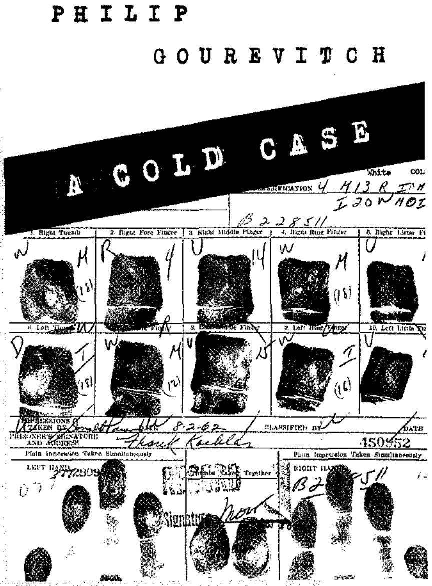
TheMix

Edited by Boris Kachka

In Print

Case Study

"The self-deception of the murderer is a cross-cultural constant," **Philip Gourevitch** says, explaining the constants in his own career. Having covered genocide in Rwanda in his award-winning book *We Wish to Inform You That Tomorrow We Will Be Killed With Our Families,* Gourevitch tells a simpler, more intimate story in *A Cold Case* (Farrar, Straus & Giroux; $22). Itching to return to city reporting after his time abroad, the *New Yorker* staff writer—who had covered the Crown Heights riots for *The Forward*—came across Andy Rosenzweig, a veteran city detective who'd just collared a fugitive wanted for double murder, almost 30 years after the fact. The resulting story revisited the old-school criminal underworld of Hell's Kitchen and fast-forwarded to a redemptive but somewhat ambiguous conclusion. As the magazine piece was picked up by Tom Hanks (who plans to play the heroic cop in a film treatment), Gourevitch began expanding it into a book—a welcome departure from his comprehensive and gut-wrenching first work. "In the Rwanda book," he says, "I was trying to compress the universe into something very manageable. In this case the idea was to contain myself—but to suggest that the book should feel larger than it is." (*A Cold Case* clocks in at 182 pages.) Gourevitch started his career with fiction and published stories in several reviews (though the demands of the Rwanda book put a stop to that). "Look, writing factually is a big pain in the ass," he says. "Fiction and nonfiction both have to be truthful, but nonfiction also has to be factual. It wasn't like I went to become a journalist as boot camp for writing fiction, but I sometimes felt like I wanted to know the mechanisms of the world a little better." B.K.



Radio Highlights

Rick Moody's "Boys"
In a special episode of Dean Olsher's "The Next Big Thing," Moody's experimental story (from his latest collection, *Demonology*) is read by writer Julia Slavin with musical accompaniment by Meredith Monk—a piece commissioned for the show. • 7/8 at 11 A.M. WNYC, 93.9 FM.

"Selected Shorts"
In a broadcast of this series of short stories read by stage and screen actors at Symphony Space, Barbara Feldon reads Ron Wallace's "Worry," Stephen Lee reads Pamela Painter's "The New Years," Isaiah Sheffer reads Tobias Wolff's "Powder," and Louis Zorich reads Bernard Malamud's "Angel Levine." • 7/8 at noon. WNYC, 93.9 FM.

"Bookworm": Nicholson Baker
The author of *Double Fold: Libraries and the Assault on Paper* talks about his crusade to preserve our books and newspapers. • 7/8 at 4:30 P.M. WNYC, 820 AM.

Alan Hirshfeld
The astrophysicist discusses his new book, *Parallax: The Race to Measure the Cosmos,* with the eponymous host of "The Lewis Burke Frumkes Show." • 7/8 at 8 P.M. WPAT, 930 AM.

"New York & Company"
Host Leonard Lopate talks to Alice Randall about the free-speech issues involved in the publication of *The Wind Done Gone;* to Tom Dulak about his literary memoir, *In Love with Shakespeare;* and to Tiziano Terzani, author of *A Fortune-Teller Told Me.* • 7/9 at noon. WNYC, 93.9 FM.

Lectures and Panels

"Wine: The Art of Buying and Tasting"
For four consecutive Thursdays beginning this week, sommelier wannabes can learn much more than just the basics of the dubious science. • 7/5, 7-9 P.M. The 92nd Street Y, 1395 Lexington Ave. (212-415-5500); $140.

Drawings From the Cleveland Museum of Art
Jennifer Tonkovich, assistant curator of drawings and prints at the Morgan Library, talks about the Ohio museum's excellent holdings of drawings. • 7/6 at 6:30 P.M. The Morgan Library, 29 E. 36th St. (212-685-0008); $10, $5 members.

The Written Word

Joseph Berger
The New York *Times* reporter and author reads from his memoir and history *Displaced Person: Growing Up American After the Holocaust.* • 7/5 at 6:30 P.M. Museum of Jewish Heritage, 18 First Place, Battery Park City (212-945-0039); $7.

David Schickler and Ana Menendez
Schickler, the suddenly very successful author of *Kissing in Manhattan,* reads from his novel in stories, while Menendez reads from her much-praised debut novel, *In Cuba I Was a German Shepherd.* • 7/8 at 7 P.M. KGB, 85 E. 4th St. (212-505-3360); free.

Candace Bushnell
The saucy writer behind *Sex and the City* reads from her most recent novel, *Four Blondes,* and signs copies. • 7/9 at 7:30 P.M. Barnes & Noble, 675 Sixth Ave., at 22nd St. (212-727-1227); free.

Kathryn Harrison
The controversial memoirist reads from her latest novel, *The Binding Chair,* and signs copies. • 7/9 at 7:30 P.M. Barnes & Noble, 396 Sixth Ave., at 17th St. (212-674-8780); free.

Zadie Smith
The author of the critically adored novel *White Teeth* celebrates its paperback release with a reading and signing. • 7/9 at 7:30 P.M. Barnes & Noble, 33 E. 17th St. (212-253-0810); free.

Alice Randall
The author reads from and signs copies of *The Wind Done Gone,* the *Gone With the Wind* spin-off that nearly didn't make it to print. • 7/9 at 7:30 P.M. Barnes & Noble, 2289 Broadway, at 82nd St. (212-362-8835); free.

Melissa Etheridge
The rock star and author of the memoir *The Truth Is: My Life in Love and Music,* signs copies of her tell-all. • 7/10 at 7:30 P.M. Barnes & Noble, 675 Sixth Ave., at 22nd St. (212-727-1227); free.

Vincent Cannato
The author of *The Ungovernable City: John Lindsay and His Struggle to Save New York* reads from his history and signs copies. • 7/10 at 7:30 P.M. Barnes & Noble, 2289 Broadway, at 82nd St. (212-362-8835); free.

E. Lynn Harris
The author reads from her latest novel, *Any Way the Wind Blows,* and signs copies. • 7/10 at 7:30 P.M. Barnes & Noble, 33 E. 17th St. (212-253-0810); free.

Special Events

Tours

All-Night Fourth of July Walking Tour
A candlelit tour of Revolutionary-era New York, strictly for hard-core history buffs and night owls, covers such unsung heroes as Brigadier General Horatio Gates and culminates with an optional sunrise ride on the Staten Island Ferry. Bring your own candles or flashlights. • 4/4, 2-6 A.M. Call 212-415-5500 for reservations and meeting place; $20.

Yankee Day
Independence Day is also open house for the Yankees, when Bronx Borough historian Lloyd Ultan can lead you on an in-depth tour of their stadium and a visit to the surrounding neighborhoods. • 7/4, 11 A.M.-3 P.M. Call 212-415-5500 for reservations and meeting place; $25.

"Revolutionary New York"
Fraunces Tavern, the graves of Alexander Hamilton

Happenings

Kaboom Town

You haven't heard the last of the theme from *2001: A Space Odyssey;* the Holst classic will be the musical centerpiece of Macy's twenty-fifth annual **4th of July Fireworks Spectacular** (initiated at the Bicentennial, back when lighting a bottle rocket wouldn't get you hauled off to Rikers). But the show gets started at 9:15, and you've got the whole day. What to do? About eighteen hours earlier, history-obsessed night owls can practice their blackout-survival skills on the 92nd Street Y's **All-Night Candlelight Tour of Revolutionary-Era New York**, culminating in a 6 A.M. ride on the Staten Island Ferry (tours at more godly hours include a **Yankee Stadium** trip and a visit to the **African-American Burial Ground**). Emmylou Harris fans have the Battery Park concert (see "Nightlife"); others can relive Fleet Week at Pier 63's **Historic Ship Day** or—closer to show time—at the **FDNY Fireboat Water Show**. The **New York Transit Museum** celebrates its own twenty-fifth anniversary with a slew of events and a 1976 admission price (50 cents). And for those who insist on paying for their pyrotechnics, **Roosevelt Island** offers evening entertainment and a prime viewing spot for $15 a head. But don't stay too late—the midweek holiday means you have to be back at work Thursday morning. (See listings for details.)

and Richard Montgomery, and major sites from the war for independence are stops on this Fourth of July patriotic tour. • 7/4 at 1 P.M. Meet at corner of Broadway and Murray St. at City Hall Park (212-439-1090); $12.

"We Do Not Celebrate the Nation's Birthday"
A holiday visit to the African-American burial ground covers the New York City history of the group that has less reason than most to celebrate the Fourth. • 7/4 at 1 P.M. Meet at Blimpie's, 38 Park Row (888-377-4455); $12.

Brooklyn Bridge and Brooklyn Heights
After crossing the bridge, examine the breeding ground of Arthur Miller, Norman Mailer, and Robert Moses, among others, and stop at Plymouth Church and the A. A. Low Mansion. • 7/7 at 1 P.M. Meet at the southeast corner of Broadway and Chambers St. at City Hall Park (212-439-1090); $12.

"The Promise of the Park"
A family tour through the northern reaches of Central Park is followed by a historical musical fantasy about the creation of Central Park, in an event co-sponsored by the museum, the Urban Park Rangers, and Theatre in Motion. • 7/8, noon and 2 P.M. Museum of the City of New York, 1220 Fifth Ave., at 103rd St. (212-534-1672); free with $7 suggested admission.

Hudson River Greenway Bike Tour
Celebrating the newly completed greenway (at long last) along the Hudson River from upper midtown to Battery Park, this group ride continues across the Brooklyn Bridge and down to Prospect Park. • 7/8 at 11 A.M. Begins at Makor, 35 W. 67th St. (212-601-1000); free, but bring all materials and lunch.

Jewish Harlem
The onetime residences of some of New York's wealthiest Jewish families between 110th and 125th Street were accompanied by beautiful synagogues and theaters—all of which are on this specialized neighborhood tour. • 7/8 at 1 P.M. Call 212-415-5500 for reservations and meeting place; $25.

Yorkville
The onetime German enclave and suburb of country manors, later a déclassé outpost of the Upper East Side, currently a regentrified neighborhood near Gracie Mansion, is the focus of an extensive visit. • 7/8 at 2 P.M. Meet at the northwest corner of Second Ave. and 86th St. (718-655-1883); $10.

Exhibits

"Up on the Roof"
A look at New York City rooftops throughout the city's history exhibits fine art, photographs, and testimonials focusing on water tanks, elevator shafts, roof gardens, and cultural uses (particularly for health and recreation). • Through 9/9. The New-York Historical Society, 2 W. 77th St. (212-873-3400); $5.

"Hello, Goodbye: Pilots, Premieres, and Final Episodes"
Star Trek before Captain Kirk; *All in the Family* sans Meat-head; Ben Stiller's never-aired show: These and many other surprises, from the sublime to the hilarious, await the TV addicts flocking to the museum's catch-all exhibit of unusual beginnings and endings. • Through 9/16. Museum of Television & Radio, 25 W. 52nd St. (212-621-6800; call for schedule); free with $6 admission.

"Muppets Forever! The Legacy of Jim Henson"
All of Henson's creations—*Sesame Street,* his adaptations of fairy tales and myths, and, of course, his Muppets—are included in this wide-ranging TV exhibit, along with behind-the-scenes documentaries. • Through 9/16. The Museum of Television & Radio, 25 W. 52nd St. (212-621-6600); free with $6 admission.

"The Exotic Courtyard Garden"
Purple Princes, Black Magics, and Fireballs are just a few of the Botanical Garden's strange, vivid plants on display in this summer-long exhibit, which also includes slightly more pedestrian specimens like bamboo and bougainvillea. • 7/3–9/16. The New York Botanical Garden, Bronx River Parkway at Fordham Rd. (718-817-8700); $10.

Events

Transit Museum 25th Anniversary
The museum that opened on the day of the nation's bicentennial is now nearing its twenty-sixth year and celebrates with a daylong party replete with games, contests, movies, lectures, and the usual wonky exhibits. You've got nothing to lose: Admission prices revert to 1976 levels. • 7/4, 11 A.M.–5 P.M. New York Transit Museum, Boerum Pl. and Schermerhorn St., Brooklyn (718-243-8601); 50 cents, 25 cents for kids.

Historic Ship Day
The first such event, sponsored by the North River Historic Ship Society, honors Independence Day by opening Pier 63 and its assorted historic ships to the public, with music (including sea chanties), lectures, refreshments, and children's activities. • 7/4, noon–7 P.M. Pier 63, Hudson River at 23rd St. (212-989-6363); free.

Macy's 4th of July Fireworks Spectacular
There are plenty of perfect free spots to view the pyrotechnics that have been part of city tradition for a quarter-century (like closed sections of the FDR Drive around 23rd Street), but if you insist on paying for the experience, Roosevelt Island opens its Southpoint to visitors at $15 a head, offering food and entertainment before the main event. • 7/4 at 9:15 P.M.; Island gates open 6 P.M. Anywhere along the East River for free or 591 Main Street, Roosevelt Island (212-832-4540) for $15.

Our Lady of Mt. Carmel Feast 2001
Though the 114th annual feast of Our Lady of Mount Carmel and Saint Paulinus of Nola (second in size only to San Gennaro) hits Williamsburg for nearly two weeks, don't miss the July 8 parade of the 80-foot-tall, 4.5-ton *giglio* and boat, carried by 130 men. • 7/5–7/16 Our Lady of Mount Carmel Church, 275 North 8th St. Williamsburg, Brooklyn (718-384-0223); free.

Game Week

HOME
AWAY ▨

	Mon: 7/2	Tue: 7/3	Wed: 7/4	Thu: 7/5	Fri: 7/6	Sat: 7/7	Sun: 7/8
METS		CHI FSNY 7:10 P.M.	CHI WPIX 1:10 P.M.	CHI FSNY 7:10 P.M.	▨ NYY FSNY 7:05 P.M.	▨ NYY FOX 1:15 P.M.	▨ NYY FSNY 1:05 P.M.
YANKEES	TB MSG 1:05 P.M.	▨ BAL MSG 7:05 P.M.	▨ BAL MSG 4:05 P.M.	▨ BAL MSG 7:05 P.M.	NYM FOX 7:05 P.M.	NYM FOX 1:15 P.M.	NYM MSG 1:05 P.M.
LIBERTY	DET ESPN 8:00 P.M.	▨ CHA METRO 7:30 P.M.			▨ MIN NO TV 8:00 P.M.		▨ IND NO TV 6:00 P.M.
DRAGONS						CAR FSNY 8:00 P.M.	
METROSTARS				▨ TB FOX 7:00 P.M.		▨ MIA MSG 7:30 P.M.	
CYCLONES	LOW NO TV 7:00 P.M.	LOW NO TV 7:00 P.M.	▨ PIT NO TV 6:30 P.M.	▨ PIT NO TV 7:00 P.M.	▨ PIT NO TV 7:00 P.M.	▨ PIT NO TV 7:00 P.M.	VER NO TV 5:00 P.M.

Photograph courtesy of Macy's

BMA First Saturday
Another installment of the Brooklyn Museum's admission-free afternoon series features Brazilian music by Débora and John Watts, a kooky theatrical adaptation of *The Wonderful Wizard of Oz*, a free screening of Scorsese's *The Last Waltz*, the usual gallery talks, and a reggae dance party courtesy of D.J. Ras Kush. • 7/7, 6–11 P.M. The Brooklyn Museum of Art, 200 Eastern Parkway, Brooklyn (718-638-5000, ext. 330); free.

Sports

Fourth of July Four-Miler
Burn off that barbecue before eating it by running the New York Road Runners Club. The fun run starts at East Drive near 99th Street, followed by races for kids ages 2-12, along with a picnic and music. Awards are given to the top three men and women, but all kids get ribbons. • 7/4 at 9 A.M., kids' races 10 A.M. (212-423-2292 or www.nyrrc.org); race-day registration 7:30–8:30 A.M.; $15 members, $22 nonmembers.

Subway Series
Bronx-bound: The baseball gods (or scheduling geniuses) have brought the Yanks and the Mets together for their second face-off in just over two weeks. • 7/6 at 7:05 P.M., 7/7 at 1:15 P.M., 7/8 at 8:05 P.M. Yankee Stadium, River Ave. at 161st St. (212-307-1212, www.ticketmaster.com); $8–$65.

Bronx Half-Marathon
The third in the NYRRC's Half-Marathon Grand Prix Series begins at Goulden Ave. and Bedford Park Blvd. in the Bronx. • 7/8 at 8 A.M. Race-day entries 6:30–7:30 A.M.; $15 members, $22 nonmembers.

So Sue Me

Though the lawsuits and appeals surrounding the delayed publication of *The Wind Done Gone* may surpass whatever drama lies within **Alice Randall**'s political correction of the Margaret Mitchell classic, they've made her something of an expert on intellectual property and the First Amendment. On July 9, Randall talks to Leonard Lopate, host of the noon radio program "New York & Company" on WNYC, before greeting the assortment of fans and curiosity-seekers (and perhaps a few displeased Mitchellites) who are bound to show up at her Barnes & Noble reading and signing later that day. (See "Radio Highlights" and "The Written Word" for details.)

hotograph by Dennis Wile.

STEVENS *Continued from page 45*

own time, when art seems so starved of pleasure. And Bonnard, in particular, can stand comparison with anyone. "Beyond the Easel" ends with a strong Bonnard, *Mediterranean*, which consists of three large panels positioned between columns that the artist painted for the home of a Moscow collector. The curators are presenting the work complete with columns, and the exhibition room itself is steeped in natural light. The invitation to sun and sea—glimpsed through the formal columns—is rapturous. No photograph could convey the sweet savor of the Mediterranean as this painting does: the leafy play, the sun splashes, the cool shadows. A woman sits on a bench. Children play on the ground. There is a cat and a parrot. The distant sea is brightened by a red flag, and Bonnard's brush is full of breezes.

William Kentridge, NOW AT THE NEW Museum of Contemporary Art, is a survey of the work of a white South African who blends and crosses many boundaries of art and politics. He is a theatrical artist, a director-draftsman who makes animated films based upon his own drawings. He does not create numerous images, as traditional animators do, but instead works and reworks a few core drawings during the filming. The final state of a drawing is also exhibited. In most of his hand animations, Kentridge intertwines images of the explosive politics of South Africa with the lives of three fictitious characters: a wealthy mogul named Soho Eckstein; his romantic alter ego, Felix Teitlebaum; and Eckstein's wife (who is seduced by Teitlebaum). The archetypal story line is predictable and hackneyed—Eckstein is a piggy mogul with a big cigar—but the visual character of the actual animations has a mesmerizing power. In Kentridge's work, the drawings seem to make and unmake themselves on their own. There is no controlling authority, no divine hand. A cat fizzles into a bomb, streets bloom with demonstrators, numbers do their own figuring. The world becomes a place of ceaseless metamorphosis where distinctions between public and private quickly dissolve. Kentridge skillfully keeps his animations primitive. They move the way early Expressionist films do. You feel the tremor in the hand and the flicker in the light. That is what brings South Africa into focus. ■

LEONARD *Continued from page 49*

mous megaliths, apparently beheaded, was first thought to be the leftovers of some pagan ritual sacrifice and is now believed instead to be evidence of a public execution by the Romans bringing law, order, and aqueducts to the blue-faced Druidic Britons. While the archaeologists are playing private eye, we are reintroduced to all the things we still don't know about the ruins themselves. Forthcoming in the public-television series are: the truth behind the extermination of 1,300 British redcoats, by Zulu warriors, in South Africa in 1879; what infrared thermography and photogrammetry can tell us about whether the body of a dead Jesus Christ ever lay in the Church of the Holy Sepulchre in Jerusalem; and an inquiry into the origins of syphilis, as deduced from enamel analysis and Latin texts.

TV Notes

Memories of Oz (JULY 3; 7:30 TO 8 P.M.; TCM) goes behind the scenes to chitchat with various Munchkins, Bert Lahr's daughter Jane, and one-man cult John Waters; finger one of Dorothy's pinafores; and reveal for the very first time the guilty secret of the blue ducks—before a commercial-free telecast of the movie.

An All-Star Tribute to Brian Wilson (July 4; 8 to 10 P.M.; TNT) is worth browsing even if the whole idea of Ricky Martin singing "California Girls" and "Help Me Rhonda" sends you screaming into the forest primeval or the tar pits. Still, you won't want to miss Heart, Jubilant Sykes, and the Harlem Boys Choir doing "Good Vibrations" or Elton John and Brian himself teaming up for "Wouldn't It Be Nice?"

Dinner for Five (July 7; 8 to 8:30 P.M.; IFC) sits Jon Favreau, Jeanne Tripplehorn, Peter Berg, Joey Lauren Adams, and Kevin James down at a table in a restaurant to eat, smoke, and tell unrehearsed stories about agents, auditions, nude scenes, Golden Globes, cow-tipping, and Harvey Weinstein. I'm sorry they included the very sad Dick Van Dyke anecdote, but Tripplehorn is a delight.

Murder in Mesopotamia (July 8; 9 to 11 P.M.; A&E) follows David Suchet's Hercule Poirot to a Tunis pretending to be Iraq, where at an archaeological dig he uncovers more murder suspects than there are mummies in the Middle East. A nice surprise twist for those who haven't read the Agatha Christie novel. ■

cue

Kids

Edited by Susan Avery

Opening

It's a Wild World

The film industry is going to the dogs this summer. And to the cats, bears, monkeys, and dinosaurs, plus a Tony Soprano-ish beaver. With the abundance of animal films enticing kids to movie theaters—*Dr. Dolittle 2, Cats and Dogs, Planet of the Apes,* and *Jurassic Park III*—we were wondering if there would be any net effect on local pet adoptions. (During the making of *Dr. 2,* teen actress Raven-Symone [pictured], whose character inherits her dad Eddie Murphy's ability to talk to the animals, said she needed some off-camera companionship and bought two pet chinchillas.) ASPCA spokeswoman Ruth First says that ordinarily, the summer is high season for pet owners' relinquishing their furry friends, because of vacations and relocations. However, the last time a cutesy animal picture—*101 Dalmatians*—came out, that breed of puppy purchases went wild. If you're not committed to canine-parenthood, or if you're just trying to get the kids to stop whining, rent *Gremlins* or, better still, pick up a poop-free TechnoPuppy. SUSAN AVERY

Children's Events

Animalia
If your kid is an animal lover, you're in store for an air-conditioned summer. Four new summer movies feature our fine four-legged friends in differing lights: *Dr. Dolittle 2* is the animal equivalent of *My Fair Lady* (no relation to Eliza Doolittle), and *Cats and Dogs, Planet of the Apes,* and *Jurassic Park III* focus on wildlife coups d'état.

There's No Place Like Long Island
On your trip out east, stop off at the Suffolk County Vanderbilt Museum in Centerport for the family production of *Dorothy in the Land of Oz*. In this audience-participation version, kids are invited to travel along with Dorothy, Scarecrow, Tin Man, and Cowardly Lion to that magical land. A production of the Arena Players Repertory Company. • Fridays and Saturdays through July and August at 1 P.M.; 180 Little Neck Rd. (631-854-5511); $8.

The Summer's Sound of Music
Kids and parents will groove on the sounds from David Weinstone, founder of Music for Aardvarks and Other Mammals. The classes, which run year-round, combine a child-centeredness with tunes that seem rock-radio-ready. For kids ages 6 months to 5 years. The next semester begins 7/9. • MTW Studios, 440 Lafayette St. (718-858-1741); www.musicforaardvarks.com; $92 for a five-week course.

Urning Potential
Concoct a fanciful mosaic from a mix of natural, synthetic, and recycled materials on an ordinary flower pot. Artist Joan Bankemper will display her recycled urns for encouragement. • 7/7-7/8 from 1 to 4 P.M.; Wave Hill, Kerlin Learning Center, 675 W. 252nd St., the Bronx (718-549-3200); $4 adults, $2 seniors and students, free for kids 5 and younger. Free admission for all on Saturdays from 9 A.M. to noon.

Fulla Bull
Ferdinand the Bull, a new play on the East End, is the story of the bull who wouldn't fight (must be the relaxed part of the Hamptons!). The Hudson Vagabond Puppets depict the tale with masked dancers and mechanical figures. • 7/5 at 10 A.M. and 12:30 P.M.; Westhampton Beach Performing Arts Center, 76 Main St., Westhampton Beach, Long Island (631-288-1500); $10.

All Aboard
The New York Botanical Garden's signature event, colorful model trains traveling through beautiful landscapes, is making its way back to those natural wetlands. The Summer Train Show, held outdoors, depicts replicas of homes of America's beloved storytellers and artists. Lush plants, streams, waterfalls, and tunnels are nestled outside of the Everett Children's Adventure Garden. • Through 9/9; 200th St. and Kazimiroff Blvd., the Bronx (718-817-8700); www.nybg.org; $10 adults, $7.50 students and seniors, $4 kids 2-12.

Intelligent Life Forms Here
Blast off for a trip to see a few alien friends as they invade the New York Hall of Science. In its new exhibit, "Aliens: Worlds of Possibilities," young astronomers ponder the notion of life on Earth and beyond through a variety of space-related interactive activities. • Through 9/2; Flushing Meadows Corona Park, 47-01 111th St., Queens (718-699-0005); www.nyhallsci.org; $7.50 adults, $5 kids and seniors.

Making History
Here they go again. The American Museum of Natural History introduces its latest endeavor: the Discovery Room, a hands-on, behind-the-scenes look at the sciences. Kids can hunt for hidden creatures in a two-story replica of an African baobab tree, take on a scientist's challenge at the Expedition Trunk, handle real fossils, and analyze asteroids and earthquakes with telescopes and seismographs. • Now open; Central Park West at 79th St. (212-769-5800); free with suggested museum admission of $10 adults, $7.50 students and seniors, $6 kids.

Montague Bloods vs. Capulet Crips
This futuristic version of *Romeo and Juliet* takes place in a crumbling city where the hatred between two families threatens to take down society. Presented by Theatreworks/USA, in its attempt to capture a teenage audience. • Through 7/18; Lucille Lortel Theatre, 121 Christopher St. (212-627-7373); www.theatreworksusa.org; free.

Young Picassos
The Educational Alliance Art School begins its popular courses for the 12-to-19-year-old crowd. Classes include painting, drawing, cartooning, and photography. • Classes go for six weeks from 7/10 through 8/16; 197 East Broadway (212-780-2300, ext. 378); $50 per class.

Busses to the Buses
It was 25 years ago that the New York City Transit Museum opened to the public in a decommissioned subway station. On 7/4, the museum will have a day-long birthday party that includes games, workshops, movies, music, and lectures for kids and their families. Coinciding with the party is the museum's ninth annual Bus Festival with a vast collection of vintage buses, said to be the largest of its kind in the world. Check out the 1948 Jackie Gleason bus. • 7/4 from 11 A.M. to 5 P.M.; Boerum Pl. and Schermerhorn St., Brooklyn (718-243-8601); 50¢ adults, 25¢ kids 17 and younger.

Hey, D.W.!
Who doesn't love Arthur, the hapless aardvark who's always trying to do the right thing? The Children's Museum of Manhattan opens up its latest exhibit, "Arthur's World," which engages kids in role playing, reading, writing, and fantasy play. Check out the Elwood City Library, Grandma Thora's recipes, and Mr. Ratburn's classroom. • Through Labor Day; 212 W. 83rd St. (212-721-1234); $6.

Sleeping Beauty
The Swedish Cottage Marionette Theatre in Centra Park shows its updated production of *Sleeping Beauty* The scenery, part of which was designed to resembl the Park's Belvedere Castle, is a perfect backdrop fo marionette unicorns, multicultural fairy godparents and a giant snapping turtle, alongside good and evi princes. • 7/5 through 8/17; Mondays through Fridays a 10:30 A.M. and noon, Saturdays at 1 P.M.; Central Park at W 81st St. (212-988-9093); $5 adults, $4 kids.

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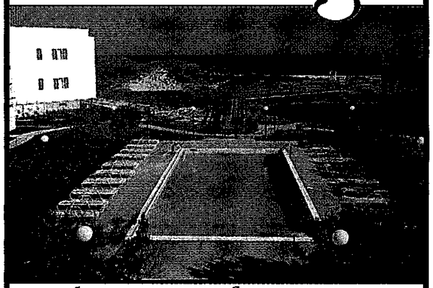

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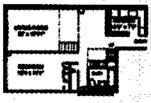

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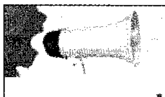

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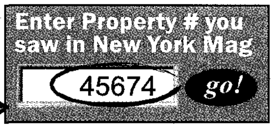

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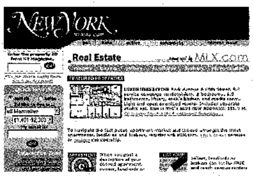

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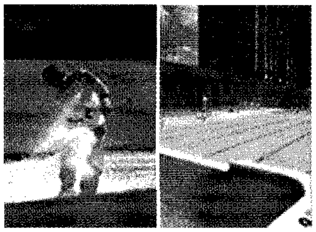

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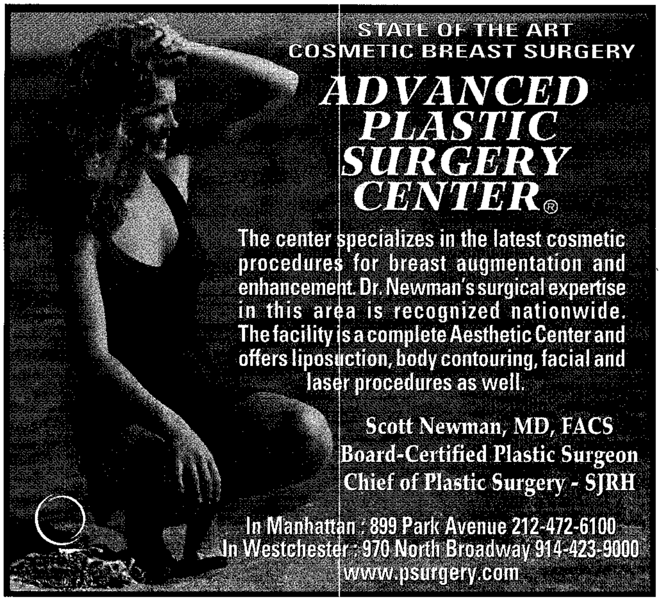

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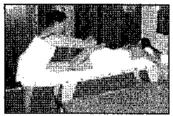

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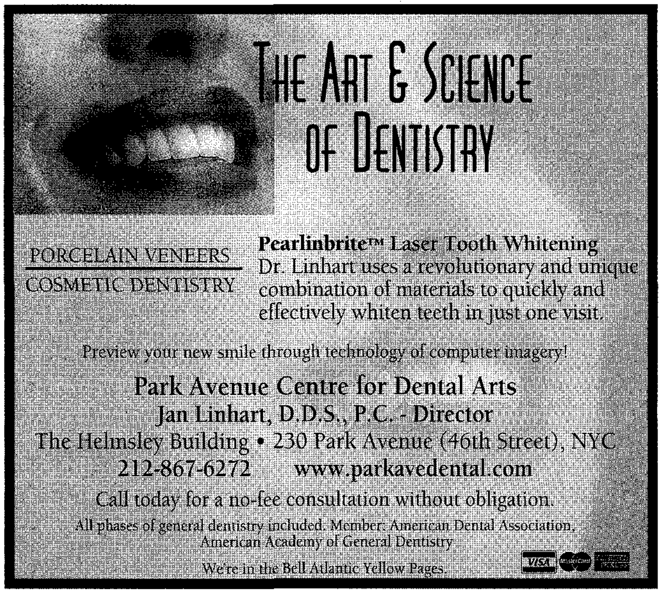

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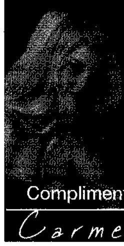

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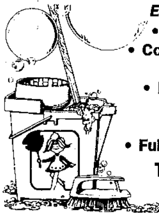

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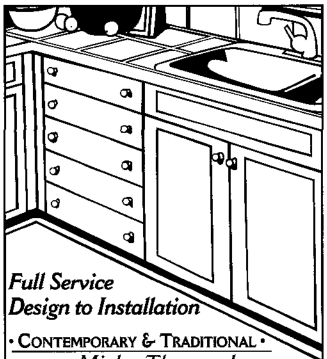

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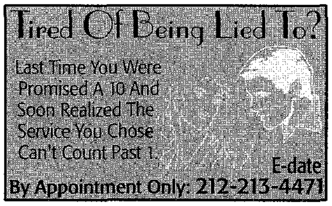
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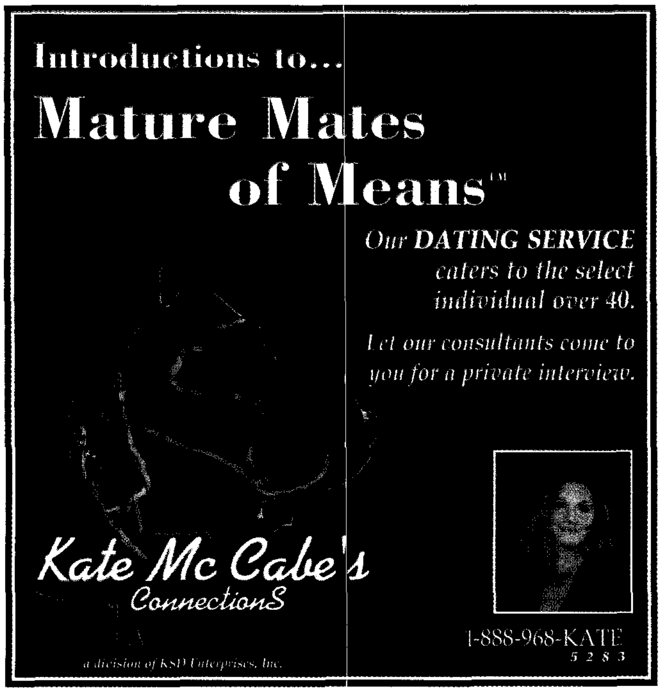

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To Have And To Hold—47, single Aquarian beauty, 5'7", 160, seeks professional man of substance to share my life with. Must be drug/disease-free. Preferably nonsmoker. Photo. 8243✉☎

Knight-Errant—Evolved spiritually, intellectually, emotionally... Italian-American CEO, two MAs, 5'8", 175 lbs, brown hair/eyes, chiseled body, great complexion, very handsome, passionate, romantic, charismatic, with interests in world mythology, Eastern thought, literature, the arts, travel, the gym four times a week, with fabulous home - 20-foot fireplace, two patios, just miles from the city. Seeks the woman, 45-52, who thinks I don't exist. Must be beautiful inside and out. Note/photo a must. 8262 ✉☎

Gay, 33, 5'8" Goateed Male—Attractive professional, Jewish, well-traveled, cultured, worldly, in search of similar guy with great sense of humor, ambition, sense of adventure and intelligence. 8232 ✉ ☎

Blue-Eyed, Curvy Blond—29, from west coast, who has expensive taste and life style, is selectively searching for nice gentleman. 8280 ✉☎

Youthful, Attractive Lady—Early 70s, seeks age-appropriate, refined man. 8236✉

Very Handsome, Successful Physician—Mid 30s, seeking a very beautiful, smart counterpart with a good sense of humor, who loves to travel, eat out and be completely adored. 8255 ✉☎

Westchester—Successful widower, European background - enjoys nature, music, Yankees, Sopranos, and Sex In The City. Hopes to meet lady in early 50s, to complement each other. Photo replies to: POB 1100, Briarcliff Manor, NY 10510

Westchester Woman—Self-employed, early 50s, petite, slim, 125, seeks a white professional, generous male, divorced, 50-60, for friendship, romance, laughter and must also love to dance salsa. No drugs; occasional drinking. Photo a must. 8241✉☎

Great Package—I'm a 39-year-old, financially secure woman - extremely entrepreneurial. I love life and everything life has to offer. I love to work hard and play hard. I have a great sense of humor and I'm very positive. I am game for anything anytime - sports, late nights, long walks, red wine, hiking, dancing, traveling, and could never get enough of the beach. I have been told I am very attractive and sensual, I am 5'5", in good shape, with tons of energy. Oops, the down side - I smoke. I am looking for an attractive man, at least 6' tall, with a great sense of humor, willing to live, love and laugh. Photo a must. 8237 ✉

Nordic Damsel—In quest of courageous, caring knight. Blond hair, blue eyes, 5'5", dancer/swimmer, seeking gentleman with a twinkle in his eyes and a song in his heart, who is slighty left-of-center and in his right mind. 8270 ✉

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Sexy, Smart, Exotic—Sophisticated Jewish gent, martial artist, self-made financier (36, 5'9", 165, solid build), holding out for his true, equal life partner. NJ residence. At a point where "life is in balance" and sharing is more important. Seeking a stunning, shapely, mature and very sensual woman (32-45). Compassion, brainy (and zany) and beauty, with a head for business (like me). Loves challenges, romantic quiet times, creative fun, and wants it all. If you think you "fit"... let's see! Photo with note a must. 8261✉

Lady, NYC/FL—Seeks male companion. Travel, etc. Dutch treat. Photo. 8284 ✉

NYC Pretty, Very Fit—Successful, athletic, passionate and fun. Seeks fit, self-assured, accomplished, 37-48, Jewish male with wit, looks and an equal interest in the finding "the one". Photo/e-mail: maybeurthe1@aol.com 8290 ✉

Create New Memories—Bright, outgoing, successful, late-50s male, fit and fun, entertaining, seeks smart and feisty female, 45-55, athletic, adventurous and curious, for fun and relationship. Equally comfortable going out as spending time at home, dressed in sweats and designer clothes. NJ preferred. Phone, photo and note. 8259 ✉

Handsome, Never-Married Male—36, Ivy-educated, settled and financially secure, seeks smart, unpretentious female, 26-33, who'd like to have a stable and caring relationship. Physically, I'm 5'10", 170 lbs, with blond hair. I like to laugh, travel, cook, and be outdoors - as well as at Lincoln Center. I have an MBA and own my own business. My background is Christian, though I'm not religious. Sincere replies only. 8276 ✉☎

Male Exec, 57—Seeks chesty, curvy female, 40-55, with great personality. Must live in northern NJ. 8265 ✉☎

Catch Of The Day—Single Jewish gal in search of single Jewish guy, 34-44. Main dish: skiers, adventurers, fun man for life's journey. Sides include dash of cool. Note/photo/phone. 8275 ✉

Dark Eyes, Tall, Thin—Attractive professional woman, 53 - enjoys arts, theater, music, city and lakeside life. Seeks educated, loving, sensitive professional male. 8285 ✉☎

Youthful Widower—5'10", 190, loving, honest, creative, seeks beautiful, slim, secure woman, 63-69, educated, to share strong Jewish/Israel activism, the arts, romance. Photo/letter/phone. 8235 ✉

Seeking Soul Mate—Sincere, honest, kind, attractive, intelligent, educated, sensible, cultured and romantic Asian transplant with style, 38-young lady, 5'3". Enjoy music, reading, dancing, nature and sports. Looking for understanding, kind, caring, witty, mature, educated, down-to-earth, easygoing, financially and emotionally secure, accomplished professional gentleman, 37-48 (no kids), for possible marriage. Letter/photo/e-mail: asiannj@yahoo.com 8247 ✉☎

Seeking Brown-Eyed Brunette—Successful white male, 47, attractive - enjoys fitness, travel, dining, music and more. Seeking a single white female, 30-40, who is not afraid of monogamy and commitment. Seeking the better things in life. Note and phone. Photo a must. 8274 ✉

Wanted—Truly pretty woman, 5'4" plus, 30-40, head-turner, svelte, bright, who gets lots of attention, but all the wrong guys. Look no further. This good-looking, sophisticated attorney, 43, 5'9", romantic, athletic, accomplished, is just right 4 U. justright4U@hotmail.com Note/photo a must. 8249 ✉

LI, Middle-Aged—Successful salesman, slim, 5'10 1/2", enjoys aerobics, movies, dinner, dance, etc. Seeks self-sufficient, slim-to-average weight female, 40-50, for romance and possible marriage. Queens or LI resident. Photo appreciated. 8252 ✉☎

Witty, Whimsical Widow—Pretty, passionate, blue eyed, full-figured female seeks a man of quality, 55-65, who's looking for a special lady to wine, dine and laugh with. Note/photo. 8253 ✉

Smart, Slim, Sexy—Psychotherapist. Lively, attractive, green-eyed brunette, petite, Italian-American. Enjoys museums, travel, antiques, beaches, NY Mets, romantic dinners, rock/classical music and cozy Sundays. Seeks caring, analytical, outgoing professional male, 45-55, for friendship and fun leading to a committed relationship. Jewish men a plus. 8263 ✉☎

Healthy, Wealthy, Wise—Jewish professional guy seeks lady doc/laywer/professor or similar type, 37-45, near NYC and NJ, wanting marriage and children soon. yyyj@aol.com 8288 ✉☎

Remarkable Woman—50, loves silence, solitude and chamber music. Seeks brilliant man for body surfing, dancing and howling at the moon. Be literate, not bitter. 8250 ✉

You're Out There—I am fit, pretty Jewish female, 32, successful artist, seeking Jewish male, 30s-40s, who is also passionate about and inspired by his work. Photo. 8254 ✉

Long Island Guy—Good-looking, successful businessman, 51, seeks very pretty, slim, tall, intelligent woman, 38-47, for good times and possible long-term relationship. Note/photo a must. 8260 ✉☎

Nice And Easy—Divorced white male, 58, seeks a single female of Japanese, Asian or Hispanic background, to join in the pursuit of happiness. 8248 ✉

Free To Play—If you are free to play tennis, golf, sail, ski and travel with a mid-50s, 5'4", attractive widow - and enjoy the arts and music, please write/call: 8282 ✉☎

Exceptional Woman—Warm, lively, great-looking, passionate about life, people, music, indie films and ethnic food. Divorced artist/therapist, looking for long-term best friend/lover, 35-50. 8239 ✉☎

Every Life Affects Another's—Unmarried Jewish female, 49, 5'2", petite, buxom, blue-eyed blond, smart, caring attorney, seeks unmarried Jewish man, warm, caring, honest, smart. 8268 ✉☎

Tony Soprano Look-Alike—Single, successful, 37-year-old Jewish man seeks a woman who enjoys movies, travel, beaches or just relaxing, for best friend/meaningful relationship. 8271 ✉☎

Jewish Man—33, college grad, NYC business owner, bright, funny, bristling with charm - looking for someone who has the time and energy to cultivate a meaningful relationship. 8279 ✉

Semi-Retired, Mature MD—Seeks white female, early 50s, highly educated, caring and companionable, for long friendship. Westchester, Manhattan, Rockland. Close-up photo/phone a sine qua non. 8242 ✉

Stunning East Sider—Tall, slim, white, shapely - seeks secure, savvy, fit male, 50 plus. Note/phone/photo. 8277 ✉☎

Handsome Guy, Mid 40s—Very fit, seeks outgoing, fit, pretty woman who likes the idea of powerboating around LI Sound in my beautiful boat. 8281 ✉☎

52-Year-Young Female Physician—Wants a boyfriend to share thoughts, culture, good food, sex and maybe travel. No commitments necessary. 8240 ✉

Good-Looking Jewish Male—59, divorced, with diverse interests, is seeking a woman for a lasting permanent relationship. Photo a must. 8287 ✉

Here's One Long-Term Investment—That isn't affected by market fluctuations! Warm, emotionally generous, romantic, affectionate and fit, 33-year-old white male looking to connect with a special woman who will complement my qualities and with whom I can learn and grow. I'm looking for an intelligent, attractive, sensitive, affectionate, nonsmoking woman, 25-35, who loves to laugh and find humor in almost any situation. Bergen County and Manhattan only. E-mail: swm33nj@hotmail.com 8258 ✉☎

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A Peach Seeking Aplomb—Handsome computer tutor, 49, seeks Asian/white woman. Photo. POB 32, NYC 10023

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Attractive, Fit, 52—Divorced female, marketing professional, warm, responsive, penchant for art and cooking, seeks male counterpart, 58 plus. 8286 ✉☎

65-Year-Old Widower—Looking for woman, 50-55, petite, pretty, under 5'5". Must play golf. 8264 ✉

Love, Marriage, Family And More—Beautiful Latina MD, 40ish, fit, fun, energetic, sensitive, sweet, giving, seeks a fit, open-minded, committed, successful, kind NYC professional male. 8251 ✉☎

Witty, Attractive NYC Male—Jewish, 5'8", slim, 44, seeks cute, intelligent, easygoing woman, 34-44, to share films, theater, dinner and more. Note/photo/phone. 8245 ✉☎

Slim, Spirited, Attractive—Designer, photographer, teacher desires warm, successful man, 56 plus, for love and life. Note/photo. 8272 ✉

Tall, Handsome, Kind, Fun—39-year, Jewish physician, in great shape, seeks woman in 20s or early 30s, who is very intelligent, very happy, almost always smiling, beautiful, fit, interesting if not fascinating, exceptionally communicative, who's also professional, with a great sense of humor and totally together. I believe similar types attract. 8273 ✉☎

Single Fairfield/Westchester Doctor—English/Irish/Scottish, Christian, early 40s, brown/green, 5'11", medium build, seeks young lady, 28-39. Likes to exercise, movies/plays. Proficient French. Photo, please. 8289 ✉☎

Pretty Woman, 58—Artistic, witty, trim, seeks a smart, funny man. Younger and Southern accent a plus; smoker and serious drinker a minus. 8267 ✉

Male, 46—Sensitive, intelligent, emotionally in-touch, communicative, great sense of humor - seeks a woman with similar qualities. 8278 ✉☎

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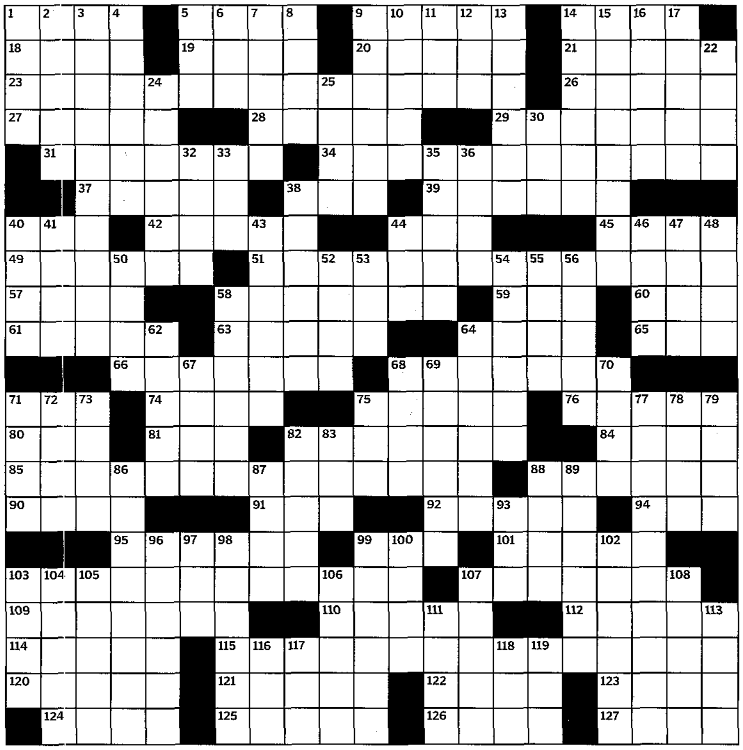


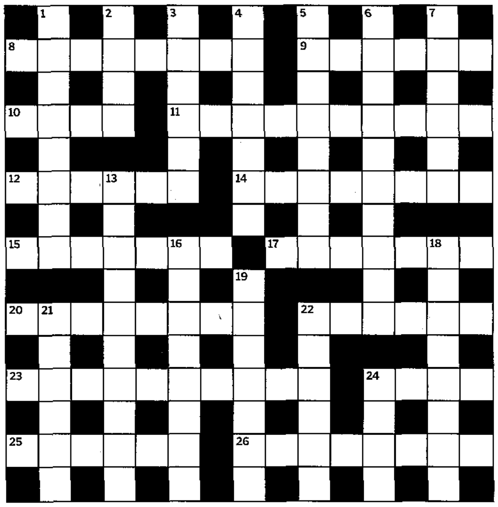
ACROSS

1 Fiddle sticks
5 Get ready, informally
9 Join the traffic
14 October birthstone
18 "Dragonwyck" author Seton
19 Have status
20 Audibly
21 Hoopsters Thurmond and Archibald
23 Bang the head?
26 Become weatherworn
27 Agile
28 Friars Club event
29 Frequents restaurants
31 Hat for Hopalong
34 Jobless hag?
37 Shopper's stop
38 Commandment pronoun
39 "—— the D'Urbervilles" (Hardy novel)
40 Pronto, short-style
42 Part of NATO
44 Start of a J.F.K. quotation
45 Some distance away
49 Postmen's beats
51 Poets' ads?
57 Julie's "Zhivago" co-star
58 Cigar innards
59 Fa's follower
60 Alphabet finale
61 Radio, TV, etc.
63 In debt
64 Ending for Nan or Ann
65 Half a Gabor
66 Severance pay?
68 Married the boss?
71 Abbr. on rural mail
74 Disavow
75 Cowboy's home grounds
76 Lawn cutter
80 Pub order
81 Henri's roll-call reply
82 Not as lenient
84 "Livin' la —— Loca" (Ricky Martin hit)
85 Nickname for Dempsey?
88 Corrects a text
90 Nerve-cell conductor
91 Western-omelet ingredient
92 "Per ardua ad ——": R.A.F. motto
94 Shortchange
95 Polar feature
99 Fort near Monterey
101 Religion of the Koran
103 The measurement of branches?
107 Very best
109 Tevye wished he were this
110 "No bid"
112 Kind of metabolism
114 In a huff
115 Puts Mame on a scale?
120 Flat cap
121 Perplexed
122 One of the Saarinens
123 Fender dimple
124 Stop lights
125 Long (for)
126 Install the car
127 Greek war god

DOWN

1 Cry like a baby
2 "Silver buckles —— knee"
3 Earp's posse?
4 Perfumed pouch
5 Country-club V.I.P.
6 Was a candidate
7 E'erlasting
8 Cancun coin
9 Like a swamp
10 Happify
11 Louis Quatorze, e.g.
12 Holster holding
13 Ford failures of the '50s
14 Boxer's sequence of quick punches
15 1882 Wagner opera
16 On —— (carousing)
17 Peace Nobelist Tho of Vietnam
22 Adam's third son
24 Chemical compound
25 Cleansing experience
30 Adlai's monogram
32 B'way sellout signs
33 Atop, poetically
35 "—— Nice to Have a Man Around the House"
36 Astronaut Slayton
38 Chandler's "—— Sleep"
40 School formal
41 Round roof
43 In both directions, as a street
44 Circle segment
46 Sloe-gin drink
47 Enzyme suffixes
48 Emmy-winner Perlman
50 Smallish combo
52 House-top wind indicator
53 M.D.'s heart chart
54 Rolle of "Good Times"
55 Memorandum
56 Sparkle
58 Non-student villager near a college
62 I.R.S. examination
64 Hedge trimmers
67 Georgia or Cal.
68 Wood distortion
69 Group of nine
70 Hawk's opposite
71 Jaipur royal
72 Linen source
73 Retro art genre
75 Dem.'s opponent
77 Lord of the birds?
78 Swirl, as a whirlpool
79 Sound laryngitic
82 Physical form
83 "Carol Burnett Show" comic, with 98-Down
86 Given a British honor
87 Kapow!
88 Word with "while"
89 California Beach
93 Waiter's bonus
96 Sky streakers
97 Former queen of Spain
98 See 83-Down
99 Parentless person
100 Danish carpets
102 Blake who played Miss Kitty on "Gunsmoke"
103 Chicago paper, briefly
104 Telegram sender
105 "See if ——!"
106 Bengal beast
107 Actor Milo
108 "Mule Train" singer Frankie
111 Staircase unit
113 Positive answer to "Shall we?"
116 Summer: Fr.
117 "This —— recording"
118 Get it wrong
119 "All systems go," in space

The 'Guardian' Crossword Set by Gordius



ACROSS

8 Reliable account given by a priest. (8)
9 Cupboard love begins with vocal enthusiasm. (6)
10 Two contrived to be cosy. (4)
11 City not given over to cleanliness. (10)
12 The doctor works on your initial condition. (6)
14 Junior is in art, burning with enthusiasm. (8)
15 Composer from police state? (7)
17 With ambition curtailed by drug. (7)
20 Arrogant alternative aromatic artemisia. (8)
22 Yearn for Modern Greats in France. (6)
23 Labour programme? (10)
24 £1,000 free with each day's crossword? (4)
25 One may be forgiven for first shot just off centre. (6)
26 Girl thought like Queen Victoria. (8)

DOWN

1 Cast iron case regarding skeleton plot. (8)
2 Celebrated rag with force. (4)
3 Bay City instrumentalist? (6)
4 Melissa dressed is shocking. (7)
5 Priest's lips being sealed, it's understood what he leaves unsaid. (8)
6 Train being unreliable, take a boat. (10)
7 Fruit of the French battle. (6)
13 Measure of parrot's popularity with sailor? (4,6)
16 Weapon backed by a politician—but it's of little consequence . . . (8)
18 . . . though exposed by one Member as being corrupt. (8)
19 Opposed to leading questions, as of old . . . (7)
21 . . . even if it's contrived to table one. (6)
22 Lowering face framing a man of rank. (6)
24 Some beefburgers perhaps laid up in 9. (4)

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Solutions to last week's puzzles appear on page 51.

SINCE 1965

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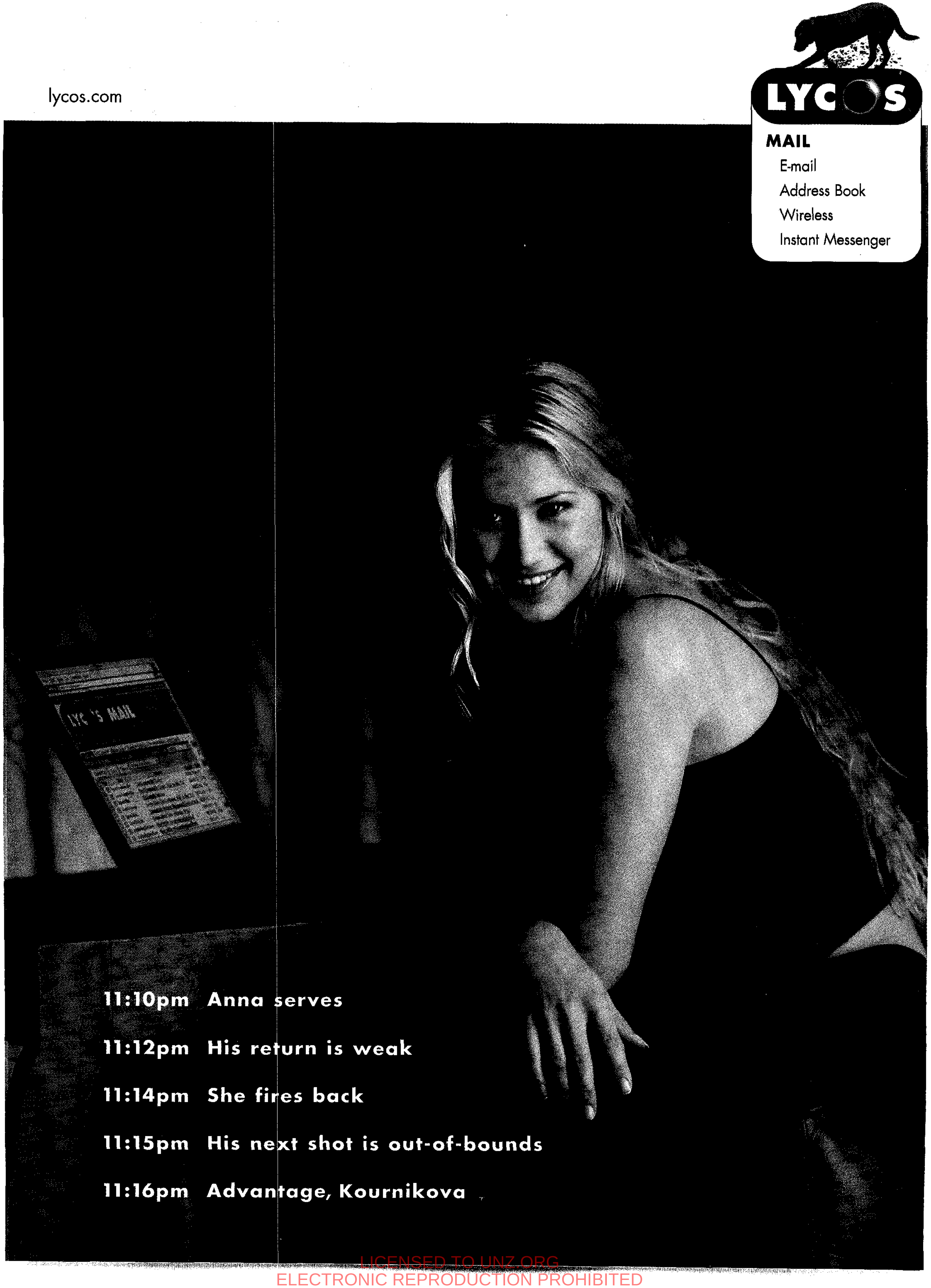
Credits (from left): Miss Russia Anna Malova, [illegible] Michelson and Malena Belafonte in David Saity Jewels.. Photography: by Rick Bard. David Saity with Lenny Kravitz, press photo.



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11:10pm Anna serves

11:12pm His return is weak

11:14pm She fires back

11:15pm His next shot is out-of-bounds

11:16pm Advantage, Kournikova